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ALPHABETS, TABLES.

AND

DIAGRAMS.

ALPHABETS.

THE ENGLISH ALPHABET.

The Consonants.

Stops	p		Continuants	wh
	b			w
	t			f
	d			v
	k			th— as in *th*istle, pi*th*
	g— as in *g*et, e*gg*			dh „ *th*is, wi*th*
Liquids	m			s „ *s*eal, hi*ss*
	n			z „ *z*eal, hi*s*
	ng „ si*ng*er, si*nk*			sh
	l			zh „ a*z*ure, plea*s*ure
	r			y
				h

Composite { ch = t, sh, as in *ch*est, fe*tch*
j = d, zh, „ *j*est, e*dge*

m', **n'**, **l'**, are used for syllabic **m**, **n**, **l**, as in *sizm'*, *ritn'*, *botl'* (schism, written, bottle).

n-g, **w-h**, **t-h**, **d-h**, **s-h**, **z-h** are used for the sounds in *en-gage*, *blow-hole*, *out-house*, *blood-hound*, *mishap* and *hogshead*.

Names of the Consonants.

They are called **pa**, **ba**, **ta**, **da**, **ka**, **ga**, **ma**, **na**, **nga**, **la**, **ra**, and so on, as in *pa-rental*, *ba-zaar*, *ta-boo*, *Da-rius*, *ca-lam-ity*, *ga-zette*, *ma-ture*, *na-tivity*, *si-ngc(r)*, *la-ment*, *ra-vine*

C, Q and X.

These symbols are not used in this scheme, except **c** in the combination **ch**. In ordinary spelling **c** is used for **k** or **s**, as in *cat*, *cell*; **q** is used for **k**, as in *quick*; and **x** is used for **ks** or **gz**, and **xi** for **ksh**, as in *box*, *exist*, *noxious*.

The Vowels.

	Long.			Short.		
	aa	— as in	baa	a	— as in	atend(attend)
	oe	„	boen (burn)	œ	„	pœti (putty)
Front	ê	„	fêri (fairy)	æ	„	pæt (pat)
Front	ey	„	feyt (fate)	e	„	pet
Front	iy	„	fiyt (feet)	i	„	pit
Back-round	ô	„	Pôl (Paul)	o	„	pot
Back-round	ow	„	powl (pole)	o'	„	pilo' (pillow)
Back-round	uw	„	puwl (pool)	u	„	put

Diphthongs.

ai	— as in	taim (time)		ea	— as in	bear
au	„	laud (loud)		ia	„	biar (bier)
oi	„	noiz (noise)		oa	„	boar
yu	„	tyun (tune)		ua	„	buar (boor)

i'a and **u'a** are used when the short vowels **i** and **u** are followed by **a**, making two syllables, as in *priti'ar*, *influ'ans* (prettier, influence). Cf. *follower*, written *folo'ar*.

Names of the Short Vowels.

They are called **a**, **œt**, **æt**, **et**, **it**, **ot**, short **o**, **ut**, as in the key-words *attend*, *putty*, *pat*, *pet*, *pit*, *pot*, *pillow*, *put*.

Script Forms.

The script forms of **æ** and **œ** can be written without lifting the pen, thus :—



Accent.

Accented or stressed syllables may generally be known by rule; but when it is necessary to indicate them they are marked thus :—*inténd*, *invést;* or, if this is impracticable, a turned point is placed before the accented vowels, thus :—*inf·ômal*, *imp·ôtant*.

THE FRENCH ALPHABET.

The Consonants.

Stops	p		Liquids	'm	as in prisme
	b			'l	„ peuple
	t			'r	„ autre
	d		Continuants	*u*	„ buis
	k			w	„ moi (mwa)
	g			f	
Liquids	m			v	
	n			s	
	ñ	as in règne (règñ)		z	
	l			ch	„ chat = Eng. sh
	r			j	„ je = Eng. zh
				y	„ bien (by*è*n)

The Vowels.

	Oral.		Nasal.		Oral.		Nasal.
Front	â	as in pâte	*an*	Back-round	o	as in homme	*on*
	a	„ patte			ô	„ drôle	
	e	„ je			ou	„ tout	
	è	„ près	*èn*	Front-round	eu	„ peur	*eun*
	é	„ été			eû	„ peu	
	i	„ fini			u	„ pu	

an	as in p*an*	*on*	as in p*ont*
èn	„ p*in*, bi*en*	*eun*	„ *un*, j*eun*

All the vowels may be long or short, except **é** and **e**, which are always short.

Long vowels are written thus :—**a**:, **i**:.

THE GERMAN ALPHABET.

The Consonants.

Stops	p		Continuants	w	— as in *zwei*
	b			f	
	t			v	
	d			s	
	k			z	
	g			sh	
	'	—the glottal stop		zh	
Liquids	m			ç	„ *ich*
	n			j	„ Eng. *yet*
	ng			ch	„ *ach*
	l			q	„ Wa*g*en
	r			h	
	r^2	— guttural **r**			

The Vowels.

	Long.			**Short.**		
	ah	— as in lahm				
				a	— as in Lamm	
Front	äh	„ mähen		e	„ Gabe	
	eh	„ geh	Front	ä	„ Männer	
	ih	„ ihn		i	„ Sinn	
Back-round	oh	„ Sohn	Back-round	o	„ Sonne	
	uh	„ Kuh		u	„ dumm	
Front-round	öh	„ Söhne	Front-round	ö	„ können	
	üh	„ kühn		ü	„ dünn	

Diphthongs.

ai, **au**, **eu**, as in *Ei*, *Haus*, *Heu*.

Scheme of English Consonants.

	Lips.				Lip-Teeth.		Point-Teeth.		Point.				Palatal.	Back.		Glottal.
			Front-Round.													
	Hard.	Soft.	Hard.	Soft.	Hard.	Soft.	Hard.	Soft.	Hard.	Soft.	Hard.	Soft.	Soft.	Hard.	Soft.	Hard.
Stops	p	b							t	d				k	g	
Liquids: Nasal		m								n					ng	
Liquids: Side										l						
Liquids: Trill										r						
Continuants			wh	w	f	v	th	dh	s	z	sh	zh	y			h

Scheme of French Consonants.

	Lips. Front-Round. Hard.	Lips. Front-Round. Soft.	Lips. Back-Round. Hard.	Lips. Back-Round. Soft.	Lip-Teeth. Hard.	Lip-Teeth. Soft.	Point-Teeth.	Point. Hard.	Point. Soft.	Palatal. Hard.	Palatal. Soft.	Back. Hard.	Back. Soft.	Glottal.	
Stops	p	b						t	d			k	g		
Liquids — Nasal	ʻm	m							n		ñ				
Liquids — Side								ʻl	l						
Liquids — Trill								ʻr	r			ʻr[3]	r[2]		
Continuants			ʻu	u ʻw(wh)	w	f	v	s	z ch(sh)	j(zh)	ʻy	y			

Scheme of German Consonants.

	Lips. Simple. Hard.	Lips. Simple. Soft.	Lips. Front-Round. Hard.	Lips. Front-Round. Soft.	Lips. Back-Round. Hard.	Lips. Back-Round. Soft.	Lip-Teeth. Hard.	Lip-Teeth. Soft.	Point-Teeth.	Point. Hard.	Point. Soft.	Point. Hard.	Point. Soft.	Palatal. Hard.	Palatal. Soft.	Back. Hard.	Back. Soft.	Glottal Hard.
Stops	p	b								t	d					k	g	’
Liquids — Nasal		m									n						ng	
Liquids — Side											l							
Liquids — Trill											r						r[2]	
Continuants		w					f	v		s	z	sh	zh	*ich*	j (y)	*ach*	*Wagen*	h

Combined Scheme of English, French and German Consonants.

	Lips. Simple. Hard.	Lips. Simple. Soft.	Lips. Front-Round. Hard.	Lips. Front-Round. Soft.	Lips. Back-Round. Hard.	Lips. Back-Round. Soft.	Lip-Teeth. Hard.	Lip-Teeth. Soft.	Point-Teeth. Hard	Point-Teeth. Soft	Point. Hard.	Point. Soft.	Point. Hard.	Point. Soft.	Palatal. Hard.	Palatal. Soft.	Back. Hard.	Back. Soft.	Glottal. Hard.		
Stops	p	b									t	d					k	g	’		
Liquids: Nasal		m										n				règne		ng			
Liquids: Side											‘l	l									
Liquids: Trill											‘r	r					‘r[2]	r[2]			
Continuants		zwei		puis		buis	wh	w	f	v	th	dh	s	z	sh	zh	ich	y	ach	Wagen	h

Scheme of Vowels, English.

	Back.		Mixed.		Front.	
	Round.		Round.		Round.	
Close	pool					feet
Close	put					pit
Half-closed	pole, pill*ow*					fate
Half-open				villa		pet
Half-open				burn		fairy
Half-open		but				pat
Open		father				
Open	Paul					
Open	pot					

Scheme of Vowels, French.

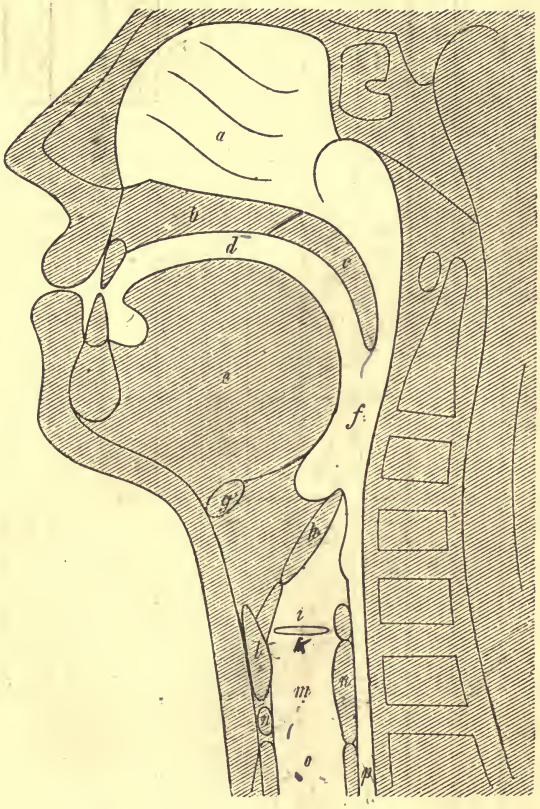
	Back.		Mixed.		Front.	
	Round.		Round.		Round.	
	Nasal.	Nasal.			Nasal.	Nasal.
Close	tout				pu	fini
Half-closed	drôle				peu	été
			le			
Half-open	homme	*pont*			peur *un*	près *pin*
Open				patte		
		pâte *pan*				

Scheme of Vowels, German.

	Back.		Mixed.		Front.	
	Round.		Round.		Round.	
Close	Kuh				kühn	ihn
	dumm				dünn	Sinn
Half-closed	Sohn				Söhne	geh
Half-open	Sonne			Gab*e*	können	Männer, mähen
Open		lahm, Lamm				

Combined Scheme of Vowels, English, French and German.

	Back.		Mixed.		Front.	
	Round.		Round.		Round.	
	Nasal.	Nasal.			Nasal.	Nasal.
Close	pool				F. pu	feet
	put				G. dünn	pit
Half-closed	pole				F. peu	fate
Half-open	G. Sonne		F. le	villa	G. können	pet
	F. homme F. pɔnt			burn	F. peur F. *un*	fairy F. *pin*
		but				pat
Open		father		F. patte		
	Paul	F. pâte F. *pan*				
	pot					



I.

a Nose. *b* Hard Palate. *c* Soft Palate. *d* Mouth. *e* Tongue. *f* Pharynx. *g* Hyoid Bone. *h* Epiglottis. *i* Glottis. *k* Vocal Chord. *l* Thyroid Cartilage. *m* Larynx. *n n* Cricoid Cartilage. *o* Windpipe. *p* Gullet.



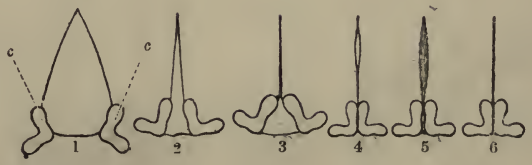
II.

Laryngoscopic view of the Female Glottis in the delivery of a Headnote (ordinary appearance).

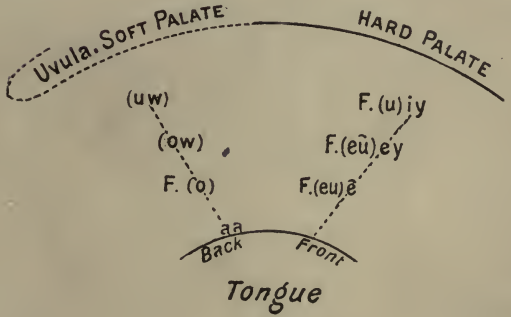


III.

Laryngoscopic view of the Male Glottis in the delivery of a Low Note.



IV.



V.

Diagram illustrating the formation of the Ten Principal Vowels. Rounded Vowels are enclosed in brackets.

La.
6765u

AN

INTRODUCTION TO PHONETICS

(*ENGLISH, FRENCH AND GERMAN*)

WITH

Reading Lessons and Exercises

BY

LAURA SOAMES

WITH A PREFACE BY DOROTHEA BEALE



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PREFACE.

Miss Soames's book will, I believe, supply a want much felt by teachers of English and foreign languages. There are learned works on comparative phonology, but I know of none which are sufficiently clear and simple to put into the hands of the average learner.

The main purpose of the book is to give shortly and clearly an idea of the mode of formation of the articulate sounds of the three modern languages most studied in our schools. When the teaching is systematized, we may hope both that English will be pronounced with a purer accent, and that a good pronunciation of foreign tongues will be acquired in a comparatively short time.

The task has almost necessarily involved an *exposé* of the extraordinary anomalies of English spelling. As an educator, I am earnestly desirous for reform, and I trust that this book may shorten the time of waiting. Our spelling is one of the greatest hindrances to the intelligent study of phonology, without which that of philology is almost impossible to the young, since the same sounds are ever masquerading in a new dress.

The phonetic alphabet made use of is so simple that any one can read it after half an hour's study, and the author has judiciously chosen well-known pieces to help the inexperienced in acquiring facility.

DOROTHEA BEALE.

Jan., 1891. *Principal of the Cheltenham Ladies' College.*

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INTRODUCTION TO PHONETICS.

THE object and plan of this book are indicated in its title and table of contents, but they need to be explained somewhat more fully.

It is not written for the purpose of bringing about a reform in the spelling of the English language, although, in the opinion of all philologists, and of many of the most thoughtful teachers, this is greatly to be desired. A study of the sounds of English will, it is to be hoped, prepare the way for that reform, which still seems to be in the far distance; but in the meantime English people need to know the sounds of their mother tongue for three reasons: (1) that they may speak it correctly; (2) that they may learn successfully the pronunciation of other languages, to which a knowledge of their own is the best introduction; and (3) that those who wish to study philology may have a key to that science. And the sounds of our language cannot be studied or explained without some system of phonetic spelling.

Importance of the Subject. In the present day the importance of good English elocution is beginning to be duly recognised, and it is felt that modern languages ought to be more widely and efficiently taught than they have been hitherto. Philologists also tell us very plainly that an acquaintance with the written symbols of a language is not an adequate knowledge of the language itself, of which these symbols are but a more or less imperfect representation.

A better System needed. But we are not making much progress in this direction. Even amongst well-educated people, a clear and beautiful pronunciation of the English language, without slovenliness or affectation, is exceedingly rare, and it is still more unusual to hear Englishmen speak French or German clearly and intelligibly, whilst lecturers on etymology

find the students' ignorance of the sounds of language a serious barrier to their progress. Nor is this to be wondered at. For whilst we aim at teaching all other subjects on some well-planned method, the sounds of language are left to be picked up anyhow, by mere imitation and sheer force of memory, so that, setting aside students of short-hand, it is probable that not one person in a thousand could enumerate the principal sounds of our language, or of any other, or has any clear conception of the principles on which they should be classified.

And any teacher wishing to prepare himself to instruct a class in the first elements of phonetics is met by this serious difficulty, that there is no easy manual of phonetics to be had, in which the sounds of English, French, and German are simply explained. So this work is an attempt to supply the deficiency.

Prominence given to English Phonetics. The greater part of the book is devoted to English sounds; (1) because we ought to proceed from the known to the unknown, and any confusion in our minds concerning English sounds will lead us to mix them up unawares with the sounds of other languages; (2) because when the principles of phonetics have once been taught and illustrated in our own language, this need not be repeated; and (3) because the sounds of English are more difficult than those of French and German.

A new Alphabet necessary. The alphabets used in this book need a few words of explanation, as the need for a new alphabet is not obvious at first sight. The prevailing notion seems to be that nothing is easier than to spell phonetically with our present alphabet. But in point of fact the Roman alphabet, originally planned for a language with a simpler sound system, has not nearly symbols enough for the very numerous sounds of our language. For instance, we have no symbols by which we can distinguish **u** in *but* and in *put*, **th** in *this* and in *thistle*, or **s** in *lesser* and *leisure*. So the deficiency must be remedied and the alphabet supplemented, either (1) by new letters, or (2) by using diacritic signs, or (3) by combining the old letters to form digraphs, as we are accustomed to do, for example, when we use **th**, **sh**, **ng**, **ee**, **oo**, to represent simple sounds.

Characteristics of Alphabets used here. The objects aimed at in planning the alphabets used in this book are, to make the phonetic writing easy to read, to write and to print, by keeping as close to the received usage as possible. So no new or turned letters are used, and very few diacritic signs. The alphabet is supplemented chiefly by means of digraphs.

There would have been some obvious advantages in using the international alphabet of the *Maître Phonétique*, which can be adapted to any language, and where there is a single symbol for each sound. But this would necessitate the introduction of a good many new characters, as well as many departures from the usage of each particular nation, making the system much more difficult to read, to write and to print. The question is so often asked, by persons to whom the subject is new, "Could I read your phonetic writing at first sight?" that it is well to reduce this initial difficulty as much as possible; and the labour of teaching children to write new characters, and the trouble of getting them printed, are considerations of some importance.

The English alphabet used here is based upon Mr. Sweet's Broad Romic and the late Mr. W. R. Evans's Union. The French and German alphabets are original.

The Subject carefully graduated. Great pains have been taken to graduate the subject, so as to make it intelligible to beginners. For instance, the consonants are treated before the vowels, as being easier to distinguish from one another, and to classify, according to the manner in which they are formed. Some experience in teaching young children has been very valuable as showing in what order it is expedient to deal with the various parts of the subject, and special instructions for teachers will be found in Chap. VI.

Selection of Passages for reading. The passages for reading have been selected with a view to the requirements of children of ten years of age and upwards. It would be by far the best plan to teach children the sounds of the English language systematically from the very beginning, and to let them learn phonetic spelling before they attempt to spell in any other way. They would then articulate much better, and the irregularities

of our ordinary spelling would be more accurately observed and more easily remembered, when the pupils had some fixed standard with which they could compare them. But teachers in elementary schools are not free to begin with phonetic spelling, and in secondary schools, where the need for phonetics will be more easily recognised, on account of the necessity for teaching French and German, and where there is more liberty of action, most of the children have learnt to read and begun to spell before admission. It will therefore be necessary, as a rule, to postpone the teaching of phonetics until they are at least ten years of age, so that they may have a fair knowledge of the ordinary spelling before they attempt any fresh system. And meantime the teacher, who has himself acquired a knowledge of phonetics, will have his perceptions of sound so sharpened that he will be able to do much, without any systematic lessons in phonetics, to correct defects of pronunciation and to train his pupils to pronounce English clearly and well.

Oral Teaching necessary. It is not pretended that the use of this, or of any other book on phonetics, can supersede oral teaching, but it is hoped that this popular exposition of the sounds of English, French and German may enable teachers to acquire for themselves the first principles of phonetics, and make their oral teaching systematic and effectual.

In conclusion, I may say that this work has not been undertaken without careful preparation. It is now more than thirty years since I first began to study the sounds of English, French and German, so that the book is the result of personal observation as well as of reading, and I hope it will prove reliable. The soundness of the French and German sections is, I think, sufficiently guaranteed by M. Paul Passy and Prof. W. Vietor, for this part of the book is based upon their writings, and has been thoroughly revised by them. They assure me also that I have succeeded in acquiring a good pronunciation of French and German.

As regards the sounds of English, I have not found myself able to follow any one phonetician in particular, nor to use the vowel system of Mr. Bell, which is adopted, with some modifi-

cations, by Messrs. Ellis and Sweet. But in this I am not singular, for the Bell system is not generally accepted by foreign phoneticians. I have however learnt much from the writings of Dr. Sweet, and especially from his *Elementarbuch*.

The writers from whom I have derived most assistance in preparing this volume are Sweet, Vietor, Passy, Murray (in the *New English Dictionary*), Ellis, and the late Mr. W. R. Evans. I have also profited from the works of Beyer, Trautmann, Techmer, Jespersen, and others, and have learnt something from the dictionaries of Walker and Stormonth, though the phonetic systems of these dictionaries are very imperfect, especially as regards unaccented vowels.

I am also indebted to the kindness of many fellow-workers for help and criticisms of various kinds; to the late Frau Flohr, for first giving me an interest in phonetics, by her excellent lessons in German pronunciation; to the late Mr. W. R. Evans, Dr. Sweet, and Prof. Skeat for various useful criticisms; and most of all to Prof. Vietor, M. Passy, Dr. Ellis, and Prof. A. Schröer, for oral instruction and for reading and revising my book.

I have also to thank Prof. Vietor, Dr. Techmer, and Sir Morell Mackenzie, for permission to use diagrams; and Mr. Murray for allowing me to borrow twelve of James's Æsop's Fables.

It may be useful to append here a list of some of the most necessary books on phonetics, originally prepared for the Conference of the Teachers' Guild, in April, 1890.

LIST OF BOOKS RECOMMENDED TO STUDENTS.

English, French and German.

(1) *Le Maître Phonétique.* Organe de l'Association Phonétique des Professeurs de Langues Vivantes. (6, Rue Labordère, Neuilly s. Seine.) Monthly: price per ann., 3 fr.; per single number, 25 centimes. For members of the Association, 2 fr. per ann.

(2) *Primer of Phonetics.* *Henry Sweet* (Clarendon Press, 1890). 3*s.* 6*d.*

(3) *Elemente der Phonetik* und Orthoepie des Deutschen, Englischen und Französischen, mit Rücksicht auf die Bedürfnisse der Lehrpraxis, von *Wilhelm Vietor.* Zweite verbesserte Auflage. (Gebr. Henninger, Heilbronn, 1887.) Marks 4.80; Half-bound, m. 5.60.

(4) *Phonetische Studien.* Zeitschrift für wissenschaftliche und praktische Phonetik, mit besonderer Rücksicht auf die Reform des Sprachunterrichts, herausgegeben von *Wilhelm Victor.* (N. G. Elwert, Marburg in Hessen.) Three numbers appear in the year; each number 3 to 4 marks. Vol. I., 9*s.* 6*d.*; II., 11*s.*; III., 12*s.* 6*d.*

ENGLISH.

(1) *Elementarbuch des Gesprochenen Englisch.* *Henry Sweet.* 2nd ed. (Clarendon Press, 1886.) 2*s.* 6*d.*

(2) *Primer of Spoken English.* *Henry Sweet* (Clarendon Press, 1890). 3*s.* 6*d.*

FRENCH.

(1) *Les Sons du Français.* Leur Formation, leur Combinaison, leur Représentation, par *Paul Passy.* 2° édition, revue, corrigée et augmentée. (Firmin-Didot, Paris, 1889.) 1 fr. 50 c.

(2) *Le Français Parlé.* Morceaux choisis à l'usage des étrangers, avec la Prononciation Figurée, par *Paul Passy*, Professeur de Langues Vivantes, ancien Président de l'Association Phonétique. 2° édition. (Henninger frères, Heilbronn, 1889.) Marks 1.80.

(3) *Phrases de tous les jours.* *Felix Franke.* 2° édition. (Henninger frères, Heilbronn, 1888.) Marks 0.80.

(4) *Ergänzungsheft.* *Franke.* 2° éd. (Henninger, Heilbronn, 1888.)

(5) *Fransk Læsebog.* *Jespersen* (Copenhagen).

(6) *Französische Phonetik.* Für Lehrer und Studierende, von *Franz Beyer.* (Otto Schulze, Cöthen, 1888.)

GERMAN.

German Pronunciation: Practice and Theory. The "best German"—German sounds, and how they are represented in spelling—The letters of the alphabet, and their phonetic values—German accent—Specimens. By *Wilhelm Vietor*, Ph.D., M.A. (Marburg), Professor of English Philology, Marburg University; late Lecturer on Teutonic Languages, University College, Liverpool. 2nd ed. (Henninger Brothers, Heilbronn, 1890.) Marks 1.50; cloth, m. 2.

The most necessary for beginners of the books above mentioned are Sweet's *Primer of Spoken English*, Passy's *Sons du Français*, Vietor's *German Pronunciation*, and the *Maître Phonétique*.

Professor Vietor's *Elemente der Phonetik* will also be found extremely useful as giving a comparative view of English, French and German sounds, and *Phonetische Studien* is essential to those who wish to keep abreast of the rapidly advancing science of Phonetics.

I.

THE VOCAL ORGANS DESCRIBED.

It is impossible to explain and classify the sounds of any language without first describing the apparatus by which human speech is formed. The organs of speech are *the lungs*, with the bronchial tubes, *the windpipe*, the upper portion of which is called *the larynx*, *the pharynx*, or passage immediately above the windpipe and gullet, *the mouth* and *the nose*.

A general view of the organs of speech, excepting the lungs and the bronchial tubes, is given in diagram I., whilst II. and III. give views of the larynx as seen in the laryngoscope, and IV. shows the glottis, or slit in the larynx through which the breath passes, opened more or less widely according to the manner in which it is used.

The Lungs. The function of the lungs in speech is simply to act as bellows, and to propel the air through the windpipe to the larynx, where the voice is formed. The notion that some voice sounds are formed in the chest, whilst others proceed from the head, and so on, is very widely prevalent, but it is a delusion to suppose that the voice can be formed anywhere except in the larynx.

The Larynx is the upper part of the windpipe. It may be seen in men to form the projection in the throat familiarly called Adam's apple. In the larynx are two horizontal membranes called the vocal chords, which appear in diagrams II. and III. as two parallel white bands in the centre of the larynx. They are connected by membranes called ventricular bands with the walls of the larynx, so that the air from the lungs is obliged to pass between them. The opening between the vocal chords is called the glottis.

The Glottis. The vocal chords are attached at the back to two movable cartilages, called the arytænoid cartilages, fig.

IV. *cc.*, and the diagram shows how the glottis may be opened to leave a passage for the breath, or entirely closed so as to stop it, or how the cartilages at the back may be open and the vocal chords closed, or the reverse. When the stream of breath, passing through the larynx, causes the vocal chords, or lips of the glottis, to vibrate, it produces the sound we call voice.

Fig. IV. 1 represents the glottis opened as wide as possible, both back and front, as it would be for blowing out a candle. IV. 2 shows it in the position for sounding the letter **H**, when the opening is reduced, but the vocal chords are not made to vibrate. They are only brought sufficiently near to one another to cause a slight friction of the breath against their edges. In IV. 3 we see an opening in the cartilaginous glottis alone, used for whispering. IV. 4 and 5, which should be compared with II. and III., show the glottis as it is during the emission of the voice, when the vocal chords are vibrating. It will be observed that, for the upper register (IV. 4), only a small portion of the vocal chords can vibrate, as they are partially closed, whilst the cartilaginous glottis is completely shut; and in this register the glottis is alternately open and shut, so that the air passes between the chords in a series of puffs. But for the lower register (IV. 5) the chords vibrate in their whole length, and the cartilaginous glottis is slightly opened. IV. 6 represents the glottis completely shut, so that the breath is quite stopped. In coughing, or clearing the throat, it is closed in this manner, and then suddenly opened with an explosion; and the same action, used in speaking, is called the glottal stop.

The Superglottal Passages, through which the breath passes when it has left the larynx, form a resonance chamber, modifying the quality of the voice. Sounds can be formed by the breath in these passages, without any vibration of the vocal chords, as, for instance, **s** and **sh**, used in hissing and hushing, but not the sound we call voice.

The breath passes first into *the pharynx*, which is separated from the larynx by a movable lid called *the epiglottis*. This lid is closed in the act of swallowing, to prevent the food from passing into the windpipe and choking us. And from the pharynx it passes out through the mouth or the nose.

The passage through the nose can be opened or closed by the movements of the *soft palate* (I. *c*). For although the front half of the palate is hard, the back part, to which is attached the little tongue called the *uvula*, is soft and movable. By lowering the soft palate we allow the air to pass behind it and escape by the nose, as it commonly does when we are at rest; but in speaking and singing the soft palate is raised, and the nose passage shut, so that the breath all passes through the mouth, except when we pronounce those vowels and consonants which are called nasal.

It is by the movements of the lips, tongue and soft palate, that the various vowels and consonants are formed, as we shall see when considering them in detail.

The vocal organs have been compared to various kinds of instruments, but Dr. Morell Mackenzie says, "The larynx is a musical instrument unique in construction, which cannot, strictly speaking, be classed with any other sound-producing apparatus. It bears a close resemblance, however, to the so-called *reed* instruments, though differing from them in several important points. Reeds are of different kinds, but the essential feature in all is that they break up a continuous current of air into a series of jets or puffs. The vocal reeds are elastic membranes which must be stretched between the fixed points of attachment before they can be made to vibrate. This is effected by the action of the various muscles acting on the chords, and the degree of tension can be altered and the vibrating element lengthened or shortened at will, so that one chord serves the purpose of many reeds of different sizes, a triumph of economy of material combined with perfection of mechanism to which there is nothing comparable in any musical instrument made with hands."

II.

ENGLISH SOUNDS ILLUSTRATED.

The very first step in the study of phonetics should be to learn to distinguish the sounds of the mother tongue; and as many of these are obscured by our ordinary spelling, it seems necessary to illustrate them very fully, as is done in the following examples.

It will be found that some sounds have been more fully illustrated than others. This is done to meet the requirements of teachers, who may be glad to find a large number of examples of the rarer and more difficult sounds, to serve as examples in class teaching.

Amongst the examples are some rare and very irregular words, which may perhaps seem superfluous. These are not meant for children; but just because they are so seldom heard, it may be convenient to show how they ought to be pronounced. Some of these rare words are taken from a list drawn up by Dr. Ellis, and now out of print.

The Consonants Illustrated.

The symbols used to represent the consonants in ordinary spelling are as follows:—

P. Symbols:—**p, pp, ph, pe, ppe, gh**; as in

*p*en	Cla*ph*am	ste*ppe*
ha*pp*y	Grimthor*pe*	hiccou*gh*

B. Symbols:—**b, bb, pb, be**; as in

*b*ed	e*bb*	cu*pb*oard	Morecam*be*

T. Symbols:—**t, tt, ed, th, tw, bt, ct, pt, cht, phth, z, te, tte**; as in

*t*en	*th*yme	indi*ct*	*phth*isic (tizik)	
be*tt*er	*tw*o	recei*pt*	mezzotint (metso'tint)	
stopp*ed*	de*bt*	ya*cht*	cas*te*	gazet*te*

D. Symbols:—**d**, **dd**, **ed**, **de**, **ld**, **dh**, **ddh**, **bd**; as in

*d*en	beg*ged*	wou*ld*	Bu*ddh*ist
a*dd*	hor*de*	Wyn*dh*am	*bd*ellium

K. Symbols:—**k**, **c**, **q**, **ck**, **ch**, **cc**, **cq**, **qu**, **que**, **lk**, **gh**, **sc**, **x**, **tch**, **ke**, **lke**, **quh**, **cch**; as in

*k*ill	*q*uell	ac*q*uaint	hou*gh*	Bur*ke*
*c*all	bac*k*	li*qu*or	viscount	Fo*lke*stone
havo*c*	ac*he*	bar*que*	e*x*cept	Ur*quh*art
sce*p*tic	account	wa*lk*	ha*tch*el	Bac*ch*anal

G. Symbols:—**g**, **gg**, **gh**, **gue**, **ckg**, **gge**; as in

*g*o	e*gg*	*gh*ost	lea*gue*	blac*kg*uard	Bainbri*gge*

M. Symbols:—**m**, **mm**, **gm**, **lm**, **mb**, **mn**, **mp**, **me**, **mme**, **chm**, **n**, **nte**, **lmonde**; as in

*m*an	la*mb*	hol*me*	Ba*n*ff
ha*mm*er	hy*mn*	progra*mme*	Pon*te*fract (Pœmfrit)
phle*gm*	Ha*mp*den	dra*chm*	Cho*lmonde*ley (Chœmli)
psa*lm*			

N. Symbols:—**n**, **nn**, **en**, **on**, **gn**, **hn**, **kn**, **mn**, **pn**, **sn**, **ln**, **dn**, **nd**, **nh**, **nw**, **mp**, **ne**, **nne**, **gne**, **dding**; as in

*n*et	*gn*aw	*pn*eumatics	riba*nd*	bor*ne*
di*nn*er	Jo*hn*	puis*ne*	ipecacua*nh*a	A*nne*
ope*n*ing	*kn*ow	Linco*ln*	gu*nw*ale	coi*gne*
pardo*n*ing	*mn*emonics	Wed*ne*sday	co*mp*ter	stu*dding*-sail

NG. Symbols:—**ng**, **n**, **nd**, **ngue**, **ngh**, **nz**; as in

thi*ng*	ha*nd*kerchief	Birmi*ngh*am
thi*nk*	to*ngue*	Me*nz*ies

Additional examples of **ng** written **n** before **g**, **k**, **c**, **q**, **ch**, and **x**; *i.e.* before the sounds **g** and **k**:—

fi*n*ger	hu*n*gry	mo*n*key	ba*n*quet
a*n*ger	si*nk*	a*n*cle	a*n*chor
a*n*gry	tha*nk*	u*n*cle	a*n*xious
hu*n*ger	do*n*key	co*n*quer	ly*nx*

L. Symbols:—**l, ll, sl, gl, ld, lw, le, lle, sle, ln, al, uall**; as in

*l*et	sera*gl*io	car*le*	ki*ln*
we*ll*	Gui*ld*ford	gaze*lle*	Magd*al*en
i*sl*and	Woo*lw*ich	ais*le*	vict*uall*er

R. Symbols:—**r, rr, rh, wr, rw, rwh, re, rre, rrh, rps**; as in

*r*ed	*rh*etoric	No*rw*ich	Stee*re*	my*rrh*
me*rr*y	*wr*ite	Ty*rwh*itt	parte*rre*	co*rps*

WH. Symbol:—**wh**; as in

*wh*ere	*wh*istle	*wh*y

W. Symbols:—**w, u, o**, nothing at all; as in

*w*ear	sq*u*are	ch*o*ir	*o*ne

F. Symbols:—**f, ff, ph, gh, lf, ft, pph, u, fe, ffe**; as in

*f*ill	*ph*ysic	hal*f*	sa*pph*ire	Skai*fe*
sti*ff*	rou*gh*	o*f*ten	lie*u*tenant	Shorncli*ffe*

V. Symbols:—**v, ve, lve, f, ph, lv, sv, zv**; as in

*v*est	hal*ve*	ne*ph*ew	Gros*v*enor	
twel*ve*	o*f*	Bel*v*oir	rendez*v*ous	

TH. Symbols:—**th, t, h, tth, gh, phth**; as in

*th*in Southampton eigh*th* Matt*h*ew Kei*gh*ley *phth*isis

DH. Symbols:—**th, the**; as in

*th*is	soc*the*

TH and **DH** compared:—

Initial.		Final.		Medial.	
th	**dh**	**th**	**dh**	**th**	**dh**
*th*ief	*th*e	pi*th*	wi*th*	e*th*er	ei*th*er
*th*ing	*th*is	pa*th*	pa*th*s	Ar*th*ur	fa*th*er
*th*atch	*th*at	tru*th*	tru*th*s	no*th*ing	mo*th*er
*th*in	*th*ey	oa*th*	oa*th*s	au*th*or	nor*th*ern
*th*ick	*th*en	mou*th*	mou*th*s	ear*th*y	wor*th*y
*th*orn	*th*an	brea*th*	brea*th*e	pi*th*y	wi*th*er
*th*ree	*th*us	shea*th*	shea*th*e	ear*th*en	fur*th*er
*th*rough	*th*ere	soo*th*	soo*th*e	e*th*ics	wea*th*er
*th*row	*th*ough	loa*th*	loa*th*e	me*th*od	fea*th*er

S. Symbols:—**s, ss, se, c, ce, sc, sce, sch, sw, st, sth, ps, z, str, tsw, sse, tzs, ces, renc, rces, sh**; as in

*s*eal	*s*cene	lis*t*en	mis*tr*ess (Mrs.)	Glouce*s*ter
hi*ss*	coales*c*e	is*th*mus	boa*tsw*ain	Ci*renc*ester
pul*se*	*sch*ism	*ps*alm	creva*sse*	Wo*rces*ter
cell	*sw*ord	quart*z*	bri*tzs*ka	Ma*sh*am
dan*ce*				

Z. Symbols:—**z, zz, ze, s, ss, se, es, c, sc, cz, sh, si, is, x, ds, sw**; as in

*z*eal	sci*ss*ors	discern	ven*i*son
puz*zl*e	clean*s*e	*cz*ar	beau*x*
fur*ze*	Wedne*s*day	di*sh*onour	Wind*s*or
hi*s*	sacrificing	bu*si*ness	Kes*w*ick

SH. Symbols:—**sh, s, ch, ss, c, t, shi, si, ssi, ci, ce, sci, ti, sch, che, chsi, psh, sshe**; as in

*sh*e	a*ss*ure	fa*shi*on	so*ci*al	mo*ti*on	fu*chsi*a
*s*ugar	offi*c*iate	A*si*a	o*c*ean	*sch*edule	*psh*aw
*ch*aise	vi*t*iate	mi*ssi*on	con*sci*ous	mousta*che*	Ass*he*ton

ZH. Symbols:—**z, s, zi, si, ssi, ti, g, ge**; as in

a*z*ure	gla*zi*er	absci*ssi*on	rou*g*ing
pleas*ure*	divi*si*on	transi*ti*on	rou*ge*

Additional examples:—

sei*z*ure	trea*s*ure	bra*si*er	deri*si*on	confu*si*on
lei*s*ure	o*si*er	vi*si*on	occa*si*on	delu*si*on
mea*s*ure	ho*si*er	deci*si*on	intru*si*on	u*s*ual

Y. Symbols:—**y, i, e, j, l**; as in

*y*et on*i*on hid*e*ous hallelu*j*ah cotil*l*on

Also **g** in the combination **gn**, pronounced **ny**; as in vi*gn*ette (vinyét)

H. Symbols:—**h, wh, gh, lquh**; as in

*h*e *wh*o Calla*gh*an Co*lquh*oun

CH. Symbols:—**ch, tch, che, t, ti, te, c, jori**; as in

*ch*est	di*tch*	lun*che*on	ques*ti*on	violoncello
ri*ch*	ni*che*	na*t*ure	right*e*ous	Mar*jori*banks

J. Symbols:—**j, g, ge, gi, dj, dg, dge, di, ch, gh**; as in

*j*est	hin*ge*	dun*ge*on	a*dj*ourn	he*dge*	Greenwi*ch*
*g*entle	bar*ge*	colle*gi*an	ju*dg*ment	sold*i*er	Belling*h*am

Syllabic Consonants.

m'. Symbol:—**m**; as in

baptis*m* criticis*m* rhyth*m* chas*m* spas*m*

n'. Symbols:—**en, on, in, ain, enn**; as in

sev*en*	strength*en*ing	button	pris*on*er	cous*in*
writt*en*	length*en*ing	bac*on*	reas*on*ing	Brit*ain*
op*en*	heath*en*ish	pers*on*	seas*on*able	halfp*enny*

l'. Symbols:—**le, el, al, ul, ael, wale, ual, ell, tle**; as in

bott*le*	troub*led*	vess*el*	sep*ul*chre	vict*uals*
app*le*	sett*led*	music*al*	Mich*ael*	lev*ell*ing
ridd*le*	flann*el*	difficult	gun*wale*	bris*tle*

The Long Vowels Illustrated.

aa.

Symbols for **aa**:—a, au, ah, aa, ai, a-e, ar, ear, uar, er, aar, arre.

sp*a*	*a*ft	r*a*ther	t*a*sk	rep*a*st	br*a*nch
pap*a*	w*a*ft	*a*ss	c*a*sk	ch*a*nt	bl*a*nch
mamm*a*	sh*a*ft	p*a*ss	fl*a*sk	gr*a*nt	comm*a*nd
p*a*lm	r*a*ft	br*a*ss	r*a*scal	pl*a*nt	dem*a*nd
b*a*lm	dr*a*ft	gr*a*ss	p*a*st	sl*a*nt	l*au*gh
c*a*lm	dr*au*ght	cl*a*ss	m*a*st	d*a*nce	*au*nt
ps*a*lm	cr*a*ft	gl*a*ss	c*a*st	l*a*nce	d*au*nt
*a*lms	gr*a*ft	g*a*sp	c*a*ste	ch*a*nce	j*au*nt
*a*lmond'	*a*fter	r*a*sp	f*a*st	pr*a*nce	l*au*nch
s*a*mple	r*a*fter	h*a*sp	v*a*st	tr*a*nce	*ah*
ex*a*mple	s*a*lve	gr*a*sp	l*a*st	*a*nswer	hurr*ah*
c*a*lf	h*a*lve	cl*a*sp	bl*a*st	advance	b*aa*
h*a*lf	p*a*th	*a*sk	m*a*ster	askance	kr*aa*l
ch*a*ff	b*a*th	b*a*sk	p*a*stor	st*a*nch	pl*ai*ster
st*a*ff	l*a*th	m*a*sk	*a*ghast	st*au*nch	*are*
qu*a*ff	f*a*ther				

Observe that in the following examples *r* is silent. The symbol most commonly used to represent **aa** is *ar*.

h*ard*	p*ar*se	b*ar*b	m*ar*sh	g*uard*
c*ard*	f*arm*	p*ark*	m*ar*l	cl*erk*
c*art*	d*arn*	l*arge*	st*arve*	baz*aars*
p*art*	h*arp*	m*arch*	h*eart*	m*arred*

aa *in unaccented syllables.*

t*ransgress*	t*ransform*	s*ar*castic
t*ranscend*	*ar*tizan	n*ar*cotic
t*ranscribe*	*ar*tillery	contr*ast*
t*ranslate*	p*ar*take	plac*ard*

oe.

Symbols for **oe**:—ur, er, ir, or, our, ear, yr, urre, erre, irre, eur, olo, rid.

Observe that in all these examples *r* is silent.

t*urn*	f*ir*m	j*our*ney	p*urr*ed	st*irr*ed
h*urt*	d*ir*t	*ear*th	conc*urr*ed	amat*eurs*
h*erd*	w*or*d	l*earn*	pref*err*ed	c*olo*nel
s*erve*	w*or*k	m*yr*tle	*err*ed	B*rid*lington

oe *in unaccented syllables.*

p*er*verse	p*er*turb	adv*er*se
p*er*vert	f*er*tility	perv*er*t

ê.

Symbols for **ê**:—a, ai, ea, aa, ae, ao, e-e.

M*a*ry	p*a*ring	sc*a*ring	d*ai*ry	w*ea*rer
w*a*ry	b*a*ring	barb*a*rian	f*ai*ry	w*ea*ring
v*a*ry	d*a*ring	veget*a*rian	*ai*ring	t*ea*ring
ch*a*ry	c*a*ring	gramm*a*rian	p*ai*ring	*Aa*ron
p*a*rent	sp*a*ring	greg*a*rious	f*ai*rest	*ae*rie
r*a*rest	st*a*ring	*ai*ry	b*ea*rer	*ao*rist

ê *unaccented.*

wher*e*on	ther*e*in

ey.

Symbols for **ey** :—a-e, a, ai, ay, ah, ei, ey, ea, eh, ao, au, ag-e aig, aigh, eig, eigh, aye, eye, eighe, ait, alf.

fat*e*	p*ai*n	th*ey*	champ*agne*	play*ed*
g*ate*	r*ain*	obey	camp*aign*	obey*ed*
g*ale*	p*ay*	great	str*aight*	survey*ed*
d*ale*	r*ay*	break	f*eign*	w*eighed*
b*a*ker	d*ah*lia	*eh*	w*eigh*	n*eighed*
l*a*dy	v*ein*	g*ao*l	*eight*	tr*ait*
b*a*ss	v*ei*l	g*au*ge	*aye* (ever)	h*alf*penny

ey *unaccented.*

ch*a*otic	name*s*ake	cogn*a*te	railw*ay*	surv*ey* (sbst.)
earthqu*a*ke	wholes*a*le	det*ai*l	ess*ay*	billet*d*oux

iy.

Symbols for **iy** :—ee, ea, e-e, e, ei, ie, i, i-e, æ, œ, eo, ey, eye, ui, uay, e'e, eh, eig, eigh, egh, aiu, eau, e-y, is.

f*ee*l	c*e*dar	chagr*in*	k*ey*	s*eig*nory
f*ee*t	f*e*ver	mach*ine*	k*eyed*	L*eigh*
h*ea*t	c*ei*ling	fat*igue*	mosq*ui*to	L*egh*
h*ea*ve	n*ie*ce	formul*æ*	q*uay*	Cai*us* College
sc*e*ne	rel*ief*	diarrh*æa*	*e'e*n	Beau*champ*
th*e*me	inval*id*	p*eo*ple	v*eh*icle	W*emyss*

iy *unaccented.*

*e*ternal	cr*e*ate	r*e*ality	concr*e*te
*e*quality	r*e*act	l*e*gality	sort*ie*
pr*e*cede	r*e*union	s*ie*sta	debr*is*

ô.

Symbols for **ô** :—aw, au, a, o, ou, augh, awe, ough, oa, oo, ah, at, ag, augha, or, ore, oar, our, ar, arre, oor, aor, oare, oure, oore, eor.

h*aw*k	w*a*lk	t*o*ss	tr*ough*	br*oad*
f*aw*n	st*a*lk	fr*o*st	*aught*	floor*ing*
s*auce*	l*a*	c*o*st	c*aught*	m*ah*lstick
p*au*se	br*o*th	*o*ff	*awe*	b*at*man
f*all*	cl*o*th	s*o*ft	thaw*ed*	M*agd*alen Coll.
b*all*	l*o*ss	c*ough*	*ought*	V*aughan*

Observe that in the following examples *r* is silent. The commonest symbol for **ô** is *or*.

l*or*d	f*or*t	b*oar*d	c*our*se	fl*oor*s	p*oure*d
c*or*d	g*ore*d	h*oar*d	w*ar*n	extra*or*dinary	fl*oore*d
p*or*t	st*ore*d	c*our*t	w*arre*d	s*oare*d	G*eor*ge

ô *unaccented.*

*au*thority	p*or*tray	downf*all*	land*au*
*a*lready	f*ore*tell	imp*or*t	exh*or*tation
p*or*tentous	f*ore*see	exp*or*t	imp*or*tation

ow.

Symbols for **ow**:—o-e, o, oa, ow, ou, owe, oe, oo, ew, ewe, ough, oh, eau, eo, au, os, aut, ock.

b*one*	r*oad*	*owe*	s*ew*	y*eo*man
v*ote*	b*owl*	r*owed*	s*ewed*	h*au*teur
m*ost*	gr*owth*	w*oe*	th*ough*	apropo*s*
f*olk*	s*oul*	f*oe*	*oh*	h*au*tboy
g*oat*	m*ould*	br*ooch*	b*eau*	*Cock*burn

ow *unaccented.*

coincidence	poetic	impost	inmost

uw.

Symbols for **uw**:—oo, u, u-e, ou, ue, ew, ewe, o, o-e, ui, eu, ough, oe, ooe, out, oux, eugh, ougha.

r*oot*	w*ound*	str*ewed*	fr*uit*	surt*out*
c*ool*	gr*oup*	br*ewed*	br*uise*	billetd*oux*
tr*uth*	tr*ue*	*do*	rh*eu*matism	Buccle*ugh*
pr*udent*	bl*ue*	t*o*mb	thr*ough*	Br*ough*am
r*ule*	br*ew*	m*ove*	sh*oe*	
pl*um*e	cr*ew*	appr*ove*	w*ooed*	

uw *unaccented.*

br*u*tality	pr*u*dential	j*u*dicial	Gertr*u*de

For the combination **yuw**, abbreviated and written **yu**, see p. 23.

The Short Vowels Illustrated.

a.

a *is always unaccented.*

Symbols for **a** :—a, ah, e, eh, o, o-e, u, ou, ough, gh, ia, aa, oi, ro, au, oa, ar, er, re, or, ur, our, yr, uor, uer, ure, are, ere, oure, yre, uere, oar, oir, uhar.

*a*loud	port*a*ble	tend*e*ncy	Europ*e*
*a*side	mir*a*cle	expedi*e*ncy	*a*syl*u*m
m*a*ture	ment*a*lly	Nineve*h*	vell*u*m
b*a*lloon	verb*a*lly	waggon	syr*u*p
mor*a*l	leg*a*cy	cannon	stirr*u*p
ment*a*l	lit*a*ny	wisdom	enormo*u*s
org*a*n	*a*scendancy	phantom	glori*ou*s
gr*a*mmari*a*n	vill*a*	idol	jealo*u*sy
can*v*as	Bell*a*	carrot	thoro*ugh*
car*a*t	*A*meric*a*	bullock	Edinb*u*r*gh*
serv*a*nt	Sar*ah*	develop	parli*a*ment
dist*a*nt	veranda*h*	testimony	Is*a*ac
guid*a*nce	barr*e*n	harmony	tort*oi*se
bal*a*nce	mom*e*nt	geology	*i*ron
ball*a*st	pay*m*ent	argosy	*Au*gust*a*
breakf*a*st	viol*e*nce	welcom*e*	meersch*au*m
orn*a*ment	experi*e*nce	Gladston*e*	waistco*a*t

Observe that in the following examples *r* is silent.

slugg*a*r*d*	und*e*r*s*tand	mart*yr*s	ent*e*r*e*d
stand*a*r*d*	int*e*r*v*iew	liq*uo*r*s*	rumo*u*r*e*d
bulw*a*r*k*	cent*r*ed	conq*ue*r*s*	mart*yr*ed
prov*e*r*b*	com*f*o*r*t	meas*u*r*e*d	conq*ue*r*e*d
mod*e*r*n*	stubb*o*r*n*	vent*u*r*e*d	cupb*oa*r*d*
ex*e*r*c*ise	Sat*u*r*d*ay	begg*a*r*e*d	avo*ir*dupois
ent*e*r*t*ain	hon*ou*r*s*	coll*a*r*e*d	Urq*uha*r*t*

œ.

œ almost always has an accent, primary or secondary.

Symbols for **œ** :—u, o, o-e, ou, oo, oe, ow.

n*u*t	s*o*n	d*o*ve	fl*oo*d
d*u*ck	m*o*ney	t*ou*ch	d*oe*s
d*u*st	c*o*me	r*ou*gh	r*ow*lock

œ *with secondary accent.*

*u*njust	*u*proot	teac*up*	humb*ug*

œ *unaccented.*

hubb*ub* p*u*nctility p*u*gnacious d*u*ctility *u*lterior

æ.

Symbols for **æ** :—a, a-e, ua, ai, e, ae.

m*a*n	bad*e*	pl*aid*	thr*esh*
h*a*ve	g*ua*rantee	pl*ait*	G*ae*lic

æ *unaccented.*

*a*lpaca	*a*mbassador	compact (sb.)	abstract (sb.)

e.

Symbols for **e** :—e, ea, a, a-e, u, ai, ei, ie, eo, ue, ay, ey, œ, ave.

g*e*t	*a*ny	s*ai*d	l*eo*pard	s*ays*
r*e*d	m*a*ny	l*ei*sure	G*eo*ffrey	R*ey*nard
h*ea*d	*a*te	h*ei*fer	g*ue*ss	f*œ*tid
br*ea*d	b*u*ry	fr*ie*nd	g*ue*st	Aberg*ave*nny

e *unaccented.*

prec*e*pt	stip*e*nd	s*e*nsation	m*e*ndacity
ins*e*ct	ind*e*x	v*e*xation	p*e*stiferous

i.

Symbols for **i** :—i, i-e, y, e, o, u, ie, ee, ui, ai, hi, oa, ive, eo, e-e, a-e, ia, ia-e, u-e, ei, ey, ea, eig, (’), ehea, ewi-e, ois, uy, oi, igh, ay, ieu.

f*i*t	h*y*mn	w*o*men	b*ui*ld	gro*a*ts
b*i*d	n*y*mph	b*u*sy	g*ui*lt	f*ive*pence
g*i*ve	pretty	s*ie*ve	S*ai*nt John	Th*eo*bald
l*i*ve	*E*ngland	bre*e*ches	ex*hi*bit	T*eign*mouth

i *unaccented.*

*di*sturb	mischi*ef*	Sa*i*nt Paul	lett*u*ce	fore*h*ead
plenti*f*ul	Bess*ie*	colleg*e*	forf*ei*t	house*w*ife
rest*i*ve	cherr*ies*	cour*a*ge	pull*ey*	chamo*is*
plent*y*	coff*ee*	vill*a*ge	donk*ey*	plag*u*y
r*e*main	circ*ui*t	landsc*a*pe	guin*ea*	Denb*igh*
d*e*ceive	bisc*ui*t	min*ia*ture	fore*i*gn	Jervo*is*
minde*d*	capt*ai*n	marr*ia*ge	sovere*i*gn	Rothsa*y*
churche*s*	fount*ai*n	carr*ia*ge	James's	Beaul*ieu*

o.

Symbols for **o** :—e, a, au, ou, ow, ho, o-e, o-ue.

h*o*t	w*a*nt	f*au*lt	h*ou*gh	*h*onour
r*o*d	s*a*lt	v*au*lt	Gl*ou*cester	sh*o*ne
w*a*tch	h*a*lter	l*au*rel	kn*ow*ledge	pedag*ogue*

o *unaccented.*

pr*o*sperity	h*o*stility	*o*stensible	pr*o*stration

o'.

o' *is always unaccented.*

Symbols for **o'** :—o, ow, oe, owe, ou'gh, ôt, aoh, olqu.

*o*mit	protect	elocution	follo*w*ing	furlo*ugh*
*o*bey	mott*o*	invocation	follo*w*er	depô*t*
m*o*lest	her*o*	wid*ow*	her*o*es	Phara*oh*
pr*o*vide	her*o*ine	foll*ow*	foll*ow*ed	Col*qu*houn

u.

Symbols for **u** :—u, oo, ou, o, or, o-e.

p*u*t	b*u*lfinch	b*oo*k	cr*oo*k
p*u*ss	f*oo*t	n*oo*k	c*ou*ld
p*u*sh	s*oo*t	c*oo*k	w*ou*ld
b*u*sh	g*oo*d	sh*oo*k	sh*ou*ld
p*u*ll	w*oo*d	r*oo*k	w*o*lf
b*u*ll	w*oo*l	l*oo*k	w*o*man
f*u*ll	h*oo*d	h*oo*k	w*o*rsted
p*u*lpit	st*oo*d	br*oo*k	Bolingbrok*e*

u *unaccented.*

ful*f*il	manh*oo*d	infl*u*ential
wilf*u*l	childh*oo*d	instr*u*ment
painf*u*l	int*o*	prej*u*dice

For the combination **yu** see p. 23.

The Diphthongs Illustrated.

ai.

Symbols for **ai**:—i, i-e, y, y-e, ie, ye, ig, igh, ighe, eigh, ui, ui-e, uy, ai, ey, eye.

k*i*nd	tr*y*	t*ie*	s*igh*	g*uile*
m*i*nd	fl*y*	d*ie*	s*igh*ed	b*uy*
f*i*bre	cycle	d*ye*	h*eigh*t	*ai*sle
t*i*le	type	s*ign*	sle*igh*t	*ey*ing
d*i*ne	styl*e*	t*igh*t	g*ui*ding	*eye*

ai *unaccented.*

*i*dea	m*i*gration	viv*a*cious	*i*tinerate	organ*i*zation
*i*rate	m*i*nute	qu*i*escent	*i*dentical	outl*i*ne

au.

Symbols for **au**:—ou, ow, owe, ough, oughe, hou, aou, o, eo.

h*ou*se	c*ow*l	v*ow*ed	pl*ough*	c*aou*tchouc
d*ou*bt	n*ow*	b*ow*ed	pl*ough*ed	comp*t*er
h*ow*l	h*ow*	b*ough*	*hour*	Macl*eo*d

au *unaccented.*

h*ow*ever.

oi.

Symbols for **oi**:—oi, oy, oye, uoi, uoy, uoye, eoi.

b*oi*l	b*oy*	annoyed	q*uoi*t	b*uoy*d
c*oi*n	t*oy*	destroyed	b*uoy*	bourg*eoi*s

oi *unaccented.*

turm*oi*l env*oy*

yu.

Symbols for **yu**:—u-e, u, ue, ui, eu, œu, ew, yu, you ieu, iew, yew, eau, ewe, iewe, hu, uh, ug, ugh, ughe, eo, ueue, ua, eve.

t*une*	d*ue*	f*ew*	*yew*	impu*gn*
d*uke*	c*ue*	p*ew*	b*eau*ty	H*ugh*
m*use*	T*ue*sday	*yu*le	*ewe*	H*ughes*
use	s*uit*	*you*	bede*ew*ed	f*eod*
*u*nit	f*eud*	*you*th	v*iew*ed	q*ueue*
p*u*ny	*eu*logy	l*ieu*	*hu*mour	mant*ua*maker
d*ual*	man*œu*vre	v*iew*	b*uh*l	Le*ve*son-Gower

yu *unaccented.*

*u*nite	grad*ual*	absol*ute*	stat*ue*
*u*surp	tort*u*ous	resol*ute*	mild*ew*
reg*u*lar	val*u*able	virt*ue*	curl*ew*
ed*u*cate	trib*ute*	val*ue*	curf*ew*

R ILLUSTRATED.

R *after the Long Vowels and the Diphthongs* **ea**, **ia**, **oa**, **ua**.

Examples of words in which **r** is silent, though written in our ordinary spelling, have been given above in the illustrations of the vowels **aa**, **oe**, **ô** and **a**, but the sound of **r** may be heard in all the examples which follow. For illustrations showing how different forms of the same word may have **r** silent or sounded, see p. 34.

aar.

aar *final*, pronounced **aa** when not followed by a vowel in the next word, but written full length.

are (aar)	mar	far	spar
par (paar)	tar	czar	star
bar (baar)	car	jar	scar

aar *final and unaccented.*

memoir (memwaar) reservoir (rezavwaar)

aar *followed by a vowel.*

starry (staari)	marring (maaring)
jarring (jaaring)	debarring (dibaaring)

oer.

oer *final*, pronounced **oe** when not followed by a vowel in the next word, but written full length.

fur (foer)	spur	her	sir	purr
bur (boer)	slur	prefer	fir	err
cur (koer)	blur	deter	stir	were

oer *followed by a vowel.*

furry (foeri)	stirring (stoering)
spurring (spoering)	erring (oering)

êr, ear and ea.

êr. *Always followed by a vowel.*

Mary (Mêri) fairy (fêri) wearing (wêring)

For other examples, see p. 16.

ear *final*, pronounced **ea** when not followed by a vowel in the next word, but written full length.

Symbols for **ear**:—are, air, ear, ere, eir, ayer, ayor, eyre, e'er.

pare, pair, pear	tare, tear	fair, fare	stare, stair	blare	lair
	dare	rare	scare	glare	chair
bare, bear	care	yare	snare	flare	where
mare, mayor	ware, wear	hare, hair	sware, swear	air, ere, heir, eyre	there, their
	share	spare	square		prayer
					ne'er

ear *final unaccented.*

welfare horsehair somewhere nowhere

ea *medial*, the sound of **r** following it having disappeared.

Symbols for **ea**:—are, air, ear, ere, eir, ayer, ayor, ar, aire.

cares	(keaz)	wherefore	(wheafôr)	mayors	(meaz)
stairs	(steaz)	theirs	(dheaz)	scarce	(skeas)
pears	(peaz)	prayers	(preaz)	aired	(ead)

eyar and **eya.**

Very rare. Exx.:—

layer (leyar)	layers (leyaz)
player (pleyar)	players (pleyaz)

iar.

The combination **iyr** does not exist in our language, the long vowel **iy** being always changed into the diphthong **ia** by **r** following.

iar *final*, pronounced **ia** when not followed by a vowel in the next word, but written full length.

peer	veer	leer	queer	rear	blear
pier	sear	cheer	tear	drear	clear
beer	seer	jeer	tier	hear	mere
bier	sere	freer	near	here	sphere
deer	sheer	steer	gear	spear	we're
dear	shear	sneer	fear	smear	weir

iar *final unaccented.*

compeer reindeer headgear

iar *followed by a vowel.*

cheery	cheering	hearing	hearer	dearest
weary	steering	clearing	clearer	merest

ia *medial*—no sound of **r** following. Note that in a few cases **r** is not written in our ordinary spelling.

Symbols for **ia**:—eer, ear, ere, ier, eir, eere, eare, ea, eu.

peers	beard	tiers	veered	real	theatre
cheers	spheres	weird	feared	ideal	museum

ia *unaccented.*

compeers greybeard

ia *final.*

idea panacea

ôr, oar and **oa.**

ôr *final.* Rare. Pronounced **ô** when not followed by a vowel in the next word, but written full length. Exx.:—

or nor for your

ôr *final unaccented.*

therefore lessor vendor guarantor

ôr *followed by a vowel.*

story	chorus	boring	soaring	pouring
glory	porous	storing	roaring	flooring

oar *final*, pronounced **oa** when not followed by a vowel in the next word, but written full length.

Symbols for **oar**:—ore, oar, our, oor, uor, or, oer, awer.

ore	core	shore	store	roar	floor
pore	gore	lore	swore	hoar	fluor
bore	wore	yore	oar	pour	corps
more	fore	score	boar	four	o'er
tore	sore	snore	soar	door	drawer

oa *final* occurs in

Noah boa

oar *medial* does not occur in my pronunciation.

owar and **owa.**

Very rare. Exx.:—

lower	(lowar)	lowering	(lowaring)
rower	(rowar)	lowers	(lowaz)
mower	(mowar)	lowered	(lowad)

uar and **ua.**

The combination **uwr** never occurs in English, the long vowel **uw** being always changed into the diphthong **ua** by **r** following.

uar *final*, pronounced **ua** when not followed by a vowel in the next word, but written full length.

poor	sure	truer	doer
moor	tour	brewer	wooer

uar *followed by a vowel.*

poorest	tourist	boorish	assuring
surest	touring	mooring	pleurisy

ua *medial*—no sound of **r** following. Notice that in a few cases **r** is not written in our ordinary spelling.

Symbols for **ua** :—oor, ure, our, ewer, oer, over, oore, ue, ua.

boors	assured	brewers	wooers	fluent
moors	gourd	doers	moored	truant

R AFTER THE SHORT VOWELS.

ar.

ar is always unaccented.

ar *final*, pronounced **a** when not followed by a vowel in the next word, but written full length.

begg*ar*	sell*er*	cent*re*	leis*ure*	mart*yr*
coll*ar*	bak*er*	met*re*	meas*ure*	conq*uer*
gramm*ar*	runn*er*	sail*or*	hon*our*	liq*uor*
cell*ar*	read*er*	tail*or*	lab*our*	Chesh*ire*

ar *followed by a vowel.*

*ar*ound	m*ar*ine	myst*er*y	invent*or*y
*ar*ight	n*arr*ate	gall*er*y	s*urr*ound
*arr*est	libr*ar*y	gen*er*ous	s*urr*ender
b*ar*onial	contr*ar*y	int*err*upt	inj*ur*y
p*ar*ental	solit*ar*y	hist*or*y	armo*ur*y

œr.	**ær.**	**er.**	**ir.**
hurry	marry	merry	miracle
curry	tarry	error	irritate
currant	carry	peril	myriad
worry	carrot	*unaccented.*	*unaccented.*
nourish		p*er*ennial	*ir*ascible
			*irr*ational
			m*ir*aculous
			*cr*ection

or.	**o'r.**	**ur.**
sorry	*unaccented.*	courier
horrid	vo*r*acious	*unaccented.*
forehead	ado*r*ation	adj*ur*ation
majority	abo*r*igines	h*urr*ah
quarry		

R final never occurs after any short vowel except **a.**

R AFTER THE TRIPHTHONGS **aia, aua, oia, yua,** AND THE DIPHTHONGS **ai, yu.**

aiar, aia and **air.**

In all the following examples **r** final is silent unless followed by a vowel in the next word, but it is written in every case.

aiar *final.*

fire	tire	pyre	buyer	briar
mire	wire	higher	liar	prior
hire	lyre	crier	friar	choir

aiar *followed by a vowel.*

miry fiery tiring hiring

aia *followed by a consonant.* No sound of **r.**

tired hired fires buyers trial denial

air only in unaccented syllables. Rare.

*ir*ate *ir*onical

auar and **aua.**

auar *final.*

our	flour	tower	shower
sour	flower	power	plougher

auar *followed by a vowel.*

sourest	flowering	towering
floury	showery	overpowering

aua *followed by a consonant.* No sound of **r.**

hours towers soured flowered, allo*w*ance

oyar and **oya.**

These are very rare.

oyar *final.*

destroyer employer

oya *before a consonant.* No sound of **r.**

destroyers employers loyal

yuar, yua and **yur.**

yuar *final.*

pure lure cure ewer sewer fewer

yuar *followed by a vowel.*

purest luring curing enduring

yua *followed by a consonant.* No sound of **r.**

lured cured cures sewers dual

yur only in unaccented syllables. Rare.

d*ur*ation pen*ur*y

III.

ENGLISH ANALYSIS.

The Consonants.

It is convenient to begin with the study of the consonants, because they are more easily described and classified than the vowels.

Consonants are formed by stopping or squeezing the breath after it has left the larynx, except in the case of the sound **h**, and the glottal stop, used in German. These are formed by squeezing or stopping the breath in the larynx itself.

There is no sharp line of demarcation between consonants and vowels.

The English consonants are twenty-three in number, besides the two composite consonants **ch** and **j**. So as our alphabet does not furnish a symbol for each of them, we employ the six digraphs **ng, wh, th, dh, sh** and **zh,** each of which combinations represents a single sound, unless the letters are separated by a hyphen. The hyphen is used in such words as *engage, out-house, mishap* (in-geyj, aut-haus, mis-hæp), and the like, to indicate that each letter is to be sounded separately.

Names of the Consonants. It is necessary in studying the consonants, to practise sounding them alone, without any vowel; but in class teaching, and whenever we speak of the consonants, we want some names that are distinctly audible. So they should be called **pa, ba,** and so on, as in the words *parental, balloon,* the following vowel being sounded as gently as possible.

One of the names will be found difficult, and will require a little practice, namely **nga,** for in English **ng** is never met

with at the beginning of a word or syllable, though it occurs at the beginning of words in other languages, as for instance in the names of certain places in New Zealand.

Imitate *-nger*, the conclusion of the word *singer*, taking care not to pronounce the double sound *ngg*, as in *finger*, which is written phonetically *finggar*.

The Consonants classified. Stops and Continuants. (Refer to the table on p. ii.) It has been stated above that in forming consonants the breath is stopped or squeezed, and the difference between stopping and squeezing the breath is very obvious when we compare the six stops, **p, b, t, d, k, g,** with any of the continuants, for instance with **s** and **sh**. We can prolong **s** and **sh** as long as we please, for the passage through the mouth is not completely closed, and the breath issues from it all the while; but in forming the six stops it is entirely closed, and opened again with an explosion. So they are sometimes called *shut* or *explosive* consonants, whilst such consonants as **s** and **sh** are called *continuants*.

The Stops.

Lip, point and back Consonants. The six stops may be classified according to the place where the breath is stopped. In the lip stops **p** and **b** it is stopped by closing the lips, in the point stops **t** and **d,** by the point of the tongue touching the upper gums, and in the back stops **k** and **g,** by the back of the tongue touching the soft palate. These three classes of consonants are sometimes called *labial*, *dental* and *guttural*.

Hard and soft Consonants. The consonants **p, t** and **k** are called hard, whilst **b, d** and **g** are called soft, because in **p, t** and **k** there is a more forcible explosion of the breath. But this is not the most important point of difference between these two classes of consonants. The essential difference can be more easily appreciated if we study some of the open consonants or continuants. Take for instance **s** or **z** and prolong them. The sound of **s,** or hissing, is evidently formed by the breath in the mouth. But in the prolonged **z** or buzzing, a faint sound of voice, formed in the larynx, is distinctly heard

at the same time. And the same thing may be very well observed in prolonging **f** and **v**. Also if **f** be suddenly stopped there is silence, but on stopping **v** we clearly hear a vowel sound like the *er* in *beaver* or *a* in *variety*. Again, if we try to prolong **b**, a faint sound is heard; but if we attempt to prolong **p**, there is no sound whatever till the lips part with a sudden explosion.

But perhaps the most convincing experiment of all is to prolong **z** or **v**, or any one of the soft continuants, whilst the ears are stopped. The buzzing sound formed in the larynx will then be heard very clearly indeed, as a loud noise, whilst it is altogether absent in the corresponding hard consonants, **s** and **f**.

The essential difference between the hard and soft consonants is, therefore, that the hard consonants are simply formed by the breath, whilst in the soft consonants there is a faint sound of voice. They are midway between the consonants and the vowels. And although the names *hard* and *soft* sound best, and are most convenient for general use, the two classes are more accurately described as *breathed* or *voiceless* and *voiced* consonants.

It is of great importance to realize very distinctly the difference between voiced and voiceless consonants, for it at once furnishes a key to several sounds which do not exist in English, *e.g.* to the German **ch** in *ich*, which is a voiceless **y**, to the French voiceless **l** and **r**, and even to the terrible Welsh **ll**, which is only a voiceless **l**, and presents no difficulty to those who have learnt this secret.

To sum up, we may distinguish the six stops as follows:—

1. The hard lip stop, **p**.
2. The soft „ „ **b**.
3. The hard point „ **t**.
4. The soft „ „ **d**.
5. The hard back „ **k**.
6. The soft „ „ **g**.

The Liquids.

The Nasal Consonants. We have in English three nasal consonants, the lip nasal **m**, the point nasal **n**, and the back nasal **ng**. They resemble the stops in having the mouth aperture completely closed, and correspond exactly with the lip, point and back stops respectively as to the place of closure. Like the soft stops *b*, *d* and *g*, they are voiced.

There is only this difference between them and the soft stops, that the passage through the nose is left open, the soft palate being lowered so as to allow the breath to pass up behind it and escape through the nostrils. It is therefore possible to prolong them. A cold in the head, by stopping up the nose passage, makes it difficult to pronounce the nasals, so that we are apt to substitute for them the corresponding soft stops *b*, *d* and *g*.

The back nasal NG and the symbol NG in ordinary spelling. To prevent confusion between the back nasal **ng** in *sing*, *singer*, and the symbol **ng**, which in ordinary spelling has various uses, it will be well to refer to the exx. of **n** used for **ng** on p. 12, and to observe that in ordinary spelling *nk* always has the value **ngk**, whilst *ng* has four different values, namely **ng**, **ngg**, **n-g** and **nj**. Examples:—

nk=*ngk*	*ng*=*ng*	*ng*=*ngg*	*ng*=*n-g*	*ng*=*nj*
ink	sing	finger	engage	strange
sink	singer	anger	engrave	hinge
think	singing	hunger	ungraceful	lounging
thank	hang	longest	penguin	danger
tinker	hanging	angry		plunging
monkey	long	anguish		congestion
donkey	longing	language		ungenerous

The Side Consonant L is generally formed by closing the breath passage in the centre with the point of the tongue against the upper gums, and letting the breath escape at the two sides, so that the stream of breath is divided, and it is often called a *divided consonant*. But some persons, myself among

the number, let the breath escape on one side only, so it seems better to call it a *lateral* or *side* consonant.

The English **l** is voiced, but voiceless **l** occurs in French and in Welsh.

The Trilled Consonant R. The letter **r** will be discussed in connexion with the vowels (see pp. 55–62), but two important points concerning it must be noticed here by anticipation.

1. In many words which in our ordinary spelling are written with *r*, we hear a vowel sound, like the **a** in *attend*, *villa*, which must not be mistaken for the consonant **r**. This is clearly heard in *boor*, *near*, *fire*, *our*, which may be compared with *boot*, *neat*, *fight*, *out*.

2. The consonant **r** is never heard unless a vowel follows in the same or in the next word. So **r** is sounded in *rat*, *tree*, *merry*, *sorry*, *poor old man*, *dear Annie*, *never ending*, *far off*, but silent in *poor child*, *dear me*, *never mind*, *far distant*.

English **r**, like the point continuants, is formed with the point of the tongue against the roots of the teeth. The action of the tongue in forming it may be understood by observing how it is possible, by blowing on the lips, as babies sometimes do, to make them vibrate, so that the breath passage is alternately open and shut. This is a trill on the lips. The point of the tongue can be made to vibrate in like manner, which produces a prolonged **r**, and the uvula also can be trilled, this being the way in which **r** is pronounced by the Parisians, and in many parts of France and Germany.

It has been asserted that English **r** is not a trill, but a simple continuant. Certainly in pronouncing it we do not repeatedly open and close the breath passage, but I think it may safely be affirmed that it is blown open just once, there being the same sort of flapping movement as in a prolonged trill, but not repeated. For English children who find it difficult to pronounce **r** can learn to do so by practising first a prolonged trill with the point of the tongue; so the name *trill* does not seem unsuitable.

English **r** is voiced, but voiceless **r** occurs in French.

The Liquids. The nasals **m, n** and **ng,** with **l** and **r,** are commonly called *liquids*, and it is convenient to retain this

name and to regard them as one group, intermediate between the stops on the one hand, and the continuants on the other, for they have two characteristics in common. (1) They partially obstruct the breath passage, not closing it entirely like the stops, nor leaving a free channel for it through the mouth, like the continuants. And (2) they combine very readily with other consonants.

The Continuants.

We have observed that, in the English stops and liquids, the place of closure in the mouth is either the lips, the point of the tongue against the upper gums, or the back of the tongue against the soft palate. But the English continuants are formed in six different places. Beginning, as before, with those which are formed by the lips, and arranging them in order according to the place of formation, we have six classes of continuants, namely, *lip*, *lip-teeth*, *point-teeth*, *point*, *palatal*, and *glottal* continuants.

We have no back continuants in English, but they exist in German, the hard back continuant being heard in "a*ch*" and the corresponding soft sound in "Wa*g*en."

The Lip Continuants WH and W. These sounds differ from one another simply in that **wh** is hard or breathed, whilst **w** is soft or voiced. The sound **wh** occurs only at the beginning of words, and many persons—most southerners indeed—never use this sound, but substitute for it the voiced consonant **w**. They pronounce *when* like *wen*, *whale* like *wail*, and so on. But those who generally omit this sound may sometimes be heard to utter it in an emphatic "*where?*"

Wh and **w** are not simple lip continuants. We meet with these in German "*Q*uelle," and south German "*W*esen." In the English **wh** and **w** the lips and tongue take the same position as in the back-round vowel **uw** (*oo* in pool), that is to say, the lips are rounded, not opened as a slit, but with the corners drawn together, and the back of the tongue is raised towards the soft palate. So they may be called *back-round continuants*. See pp. 42 f.

In ordinary spelling it is the rule to use *u* for the sound **w** after *q* and *g*. Exx. of *u* pronounced as **w**:—*quench*, *quick*, *queen*, *anguish*, *language*, *persuade*.

The reason why *qu* stands for **kw** is that it is borrowed from Latin, and *u* is the Latin symbol for **w**. So Lat. *uinum* became Eng. *wine*.

The Lip-teeth Continuants F and V. These form a pair of hard and soft consonants. Both are produced by pressing the lower lip against the upper teeth, so that the stream of breath passes between the teeth.

The Point-teeth Continuants TH and DH. Refer to the examples given on p. 13. These sounds are formed by placing the point of the tongue against the edges of the upper teeth, so that the breath passes between the teeth, as it does in **f** and **v**. The difficulty which foreigners and young children often find in producing these sounds may be overcome by observing their mechanism, which is really very simple. It is however, generally very difficult for the ear to distinguish sounds which have not been acquired in infancy or childhood, so that these sounds are liable to be mistaken for **f** and **v**, or **s** and **z**, by foreigners who have not been carefully taught, even after a long residence in England; and the same mistakes are often made by young English children.

The distinction between the hard or breathed **th** in "*th*istle," "e*th*er," "shea*th*," and the soft or voiced **dh** in "*th*is," "ei*th*er," "shea*the*," is just the same as the difference between **f** and **v** or any other pair of hard and soft consonants, though the fact may be overlooked, as we use the same symbol **th** for them both.

There are many instances in which we end a noun with **th**, and the corresponding verb with **dh**, whilst the plural noun ends in **dhz**, just as **f** is changed into **v** in similar cases. Examples:—

f	**v**	**vz**
thief	thieve	thieves
shelf	shelve	shelves
th	**dh**	**dhz**
wreath	wreathe	wreaths
bath	bathe	baths

The Point Continuants S and Z. These are formed by placing the point of the tongue close to the upper gums; but they differ from **t** and **d**, in that the tongue does not quite touch the gums. A little channel is left for the breath. **S** is the most clearly audible of all the consonants, and can be distinctly heard without any vowel, as in hissing, or in the French and German *pst.*

The only difference between **s** and **z** is that **z** is voiced and **s** is not. Our frequent use of the symbol **s** for the sound **z** is confusing, and obscures the fact that we have two different plural terminations where to the eye there is but one, *e.g.* in *cats*, **s**, and in *dogs*, **z**. See further on pp. 63, 64.

The Point Continuants SH and ZH. The formation of **sh**, and of the corresponding voiced consonant **zh**, is very differently explained by different writers. If I had regard to English only, I should venture to call them *Blade Continuants*, as being formed not only with the point of the tongue, but with the blade as well, but they seem to be differently formed in different languages. The blade is the part of the tongue immediately behind the point. In forming them I myself, and I believe English people generally, raise the blade as well as the point, and draw the tongue a little further back than for **s** and **z**.

S, **z**, **sh** and **zh** are commonly called *sibilants*, on account of their hissing sound. Observe that **zh** is the same as French **j** in *je*.

It seems pretty clear that English people in general form **sh** and **zh** as I do, with the blade of the tongue, so that they are further back than **s** or **z**, because when the point-sounds **s** or **z** are followed by the sounds **i** or **y**, formed with the middle of the tongue, the **s** or **z** is transformed into **sh** or **zh**, and the **i** or **y** frequently disappears. In such cases there is evidently a compromise, and the tongue has unconsciously taken an intermediate position, between that for **s** or **z** on the one hand, and **i** and **y** on the other.

We have examples of this change in common endings *-sion* and *-cial*, for the endings of such works as *mission*, *vision*, *social* are pronounced *-shan*, *-zhan* and *-shal*.

The sound **zh** was noticed in English as far back as the year 1688 (Sweet, *Hist. of English Sounds*, p. 267), and Prof. Skeat says that in *pleasure* and *leisure* it is still older.

The Soft Palatal Continuant Y. We form **y** by raising the *middle*, technically called the *front*, of the tongue, and bringing it near the hard palate. The tongue is in fact for a moment in the same position as for the vowel **iy.** In some words the distinction between **y** and the short vowel **i** is not very clearly marked.

There are many common endings, such as *-ion*, *-ious*, in which *i* is sometimes silent, or it may be pronounced as **y** or as **i.** After **r,** it is generally pronounced as **i.** Exx.:—

Silent i.	*i*=**y**	*i*=**i.**
graci*o*us	bili*o*us	victori*o*us
moti*o*n	oni*o*n	criteri*o*n
judici*a*l	lab*i*al	materi*a*l

The corresponding hard or breathed consonant, which is similar to the German *ich sound*, is said to be heard occasionally in such English words as *hue*, *human*, and *pure* (hyu, hyuman, pyuar).

The Glottal Continuant H. Some persons do not reckon **h,** or the glottal stop (ʾ), as consonants, because they are not formed in the super-glottal passages, but in the glottis itself, that is, in the opening between the vocal chords. But they do not seem to differ essentially from the other consonants, **h** being formed by squeezing the breath in the glottis, and (ʾ) by stopping it there, just as the other consonants are formed by squeezing or stopping it after it has left the larynx.

The opening of the glottis for the formation of **h** is shown in diagram IV. 2 on p. xv.

The Composite Consonants CH and J. It is not difficult to hear that each of these is composed of two sounds —that **ch**=**t, sh,** and **j**=**d, zh.** Dr. Murray calls them consonantal diphthongs. In the phonograph the succession of sounds can be reversed, so that **ch** is heard as **sh, t.**

In ordinary spelling we sometimes symbolise the first part of these composite consonants correctly, using *tch* for **ch** and *dg* or *dge* for **j,** as in "fe*tch*," "ju*dg*ment," "e*dge*," and we never use *j* at the end of a word, either *ge* or *dge* being put for it, as in "chan*ge*," "hin*ge*," "ri*dge*," "lo*dge*."

It sometimes happens that **t** and **sh** come together in places where each sound belongs to a separate syllable, as in *nutshell*. In such cases we write **tsh**—not *nœchel* but *nœtshel*.

It is interesting to observe that the period when words spelt with **ch** were derived from the French may be determined by their pronunciation. Those borrowed at an early period are pronounced **ch,** as *chine, rich*, but the later ones retain the French pronunciation **sh,** like *machine*.

Syllabic Consonants. The consonants **m, n** and **l** are often so prolonged as to form a distinct syllable, as in *schism, open, bottle* (sizm', owpn', botl'), and they may then be called *vocal* or *syllabic*. **M, n** and **l** are always syllabic when they occur at the end of a word, preceded by a consonant, as in the exx. given above, or between two consonants, as in *owpn'd, botl'd*. They are seldom syllabic in any other case, but in a few instances syllabic **n** is followed by a vowel, as in *strengthening, prisoner* (strengthn'ing, prizn'ar).

The Vowels.

Vowels are voice-sounds modified by giving some definite shape to the passages above the glottis, but without audible friction. The breath is not stopped or squeezed as in forming a consonant, but the line of demarcation between vowels and consonants is not very clearly marked.

The vowels will be found to present much more serious difficulties than the consonants, for several reasons. First, because the English vowels are not always easy to distinguish, but shade off imperceptibly into one another in many cases. Secondly, because our alphabet, originally intended for a language with a much simpler vowel system, is quite inadequate to represent the numerous vowel-sounds of the English language. And lastly, because the five characters we have and the digraphs formed by combining them are used in such a haphazard manner that hardly any of them can be recognised as certainly intended to represent any particular sound.

We may observe for instance that *a* is used for nine different

sounds, as in *father*, *fat*, *fate*, *fare*, *fall*, *want*, *any*, *villa*, *village*, and that there are no less than twenty-one different symbols for the sound **ey** in *fate*, namely, *a-e*, *a*, *ai*, *ay*, *aye*, *ah*, *ag-e*, *aig*, *aigh*, *ait*, *alf*, *ao*, *au*, *ei*, *ey*, *ea*, *eh*, *eye*, *eig*, *eigh*, *eighe*, as in *fate*, *lady*, *fail*, *may*, *played*, *dahlia*, *champagne*, *campaign*, *straight*, *trait*, *halfpenny*, *gaol*, *gauge*, *vein*, *they*, *break*, *eh*, *obeyed*, *reign*, *weigh*, *weighed*, and nearly as many for **uw** in *pool*, see p. 18.

The number of vowels and diphthongs for which Dr. Murray has provided symbols in the Oxford Dictionary, exclusive of those borrowed from French and German and not yet naturalized, is fifty-two; but for an elementary course of lessons on phonetics it seems sufficient to use twenty-four. The English vowels are peculiarly difficult to master, the French and German vowel systems being much more simple; but students who proceed at once to these without first learning to distinguish accurately the sounds of their mother tongue, will in all probability introduce the English vowels unawares into their French and German, and are not likely to acquire a correct pronunciation of these or of any other foreign languages.

New Symbols for the Vowels.—It is obvious, from what has been already stated, that to represent twenty-four vowels and diphthongs a number of new symbols must be employed, and that students must be careful to observe the value of these symbols, and to remember that the same symbol always stands for the same sound.

Before attempting to classify the vowels, or to study them in detail, the keywords on p. iii. should be learnt by heart, and then the names of the vowels themselves, as this is the easiest way of committing them to memory. The vowels are copiously illustrated on pp. 15–23.

Pronunciation of ê.—One name, that of **ê** in *fairy* (fêri), will be found difficult to pronounce, for we are always accustomed to follow it with the sound **r**, as in *fairy*, or **a** as in *fair*, *air*, where the last sound is like **a** in *villa*. Try to pronounce *air* without this final **a**, and to keep the **ê** pure and unchanged. This is a useful exercise, because the sound required is practically the same as the French *ê* or *è* in *même*, *zèle*, etc.

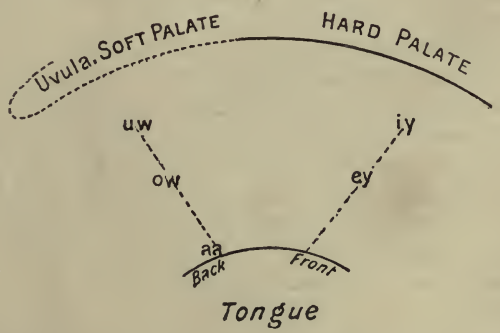
The Five Principal Vowels.

The best key to the classification of the vowels is the mastery of the five principal ones, namely, **aa**, **ey**, **iy**, **ow**, **uw**, as in *father*, *fate*, *feet*, *pole*, *pool* (faadhar, feyt, fiyt, powl, puwl). These are approximately the sounds given to *a*, *e*, *i*, *o*, *u* in German, Italian, and most continental languages, so that it seems appropriate to use digraphs beginning with *a*, *e*, *i*, *o*, *u*, to represent them.

We may observe also that these five sounds are represented in the continental fashion in some English words, *e.g.*, in *father*, *obey*, *machine*, *pole*, *rule*, and that only two of the symbols adopted here, namely, **iy** and **uw**, are altogether new, as we meet with **aa** in *baa*, *kraal*, *bazaar*, **ey** in *they*, *grey*, *obey*, and **ow** in a great many words, such as *bowl*, *flow*, *grow*.

It may be useful to remember that the symbols used for **aa**, **ey**, **iy**, **ow**, **uw**, by the Indian Government and the Church Missionary Society, in geographical names and native names in general, are *â*, *ê*, *î*, *ô*, *û*.

This diagram shows the position of the tongue in forming the five principal vowels.



Aa in father.—When we sound **aa** in *father* the tongue is lowered, and the mouth passage is wide open, so it is called an *open vowel*; and it is reckoned one of the *back vowels*, although the back of the tongue is not raised in forming it. Mr.

Jespersen, in his *Articulations of Speech Sounds*, observes that it is rightly called a back vowel, because, although the back of the tongue is not absolutely as high as the middle, it is at the back that the tongue is nearest to the palate, so that this is the place of greatest friction, and the vowel should be named accordingly. It is sometimes called the *Italian a*, and it is a favourite sound with singers. The symbol most commonly used for it in English is *ar*, as in *hard*, *cart*, etc. See pp. 15 f.

Ey in fate and iy in feet.—It is very obvious that when we pass from **aa** to **iy** we raise the lower jaw considerably. But the sound can be produced without thus closing the jaws; and if by an effort we keep down the lower jaw, we can see that the tongue rises and approaches very near to the hard palate. It is the so-called front of the tongue which rises most, that is the part just in front of the centre, so **iy** is called a *front vowel*. And in forming **ey** the jaw and the same part of the tongue are raised, but not quite to the same extent; so **ey** likewise is called a *front vowel*, and distinguished from **iy** as being *half-closed*, whilst **iy** is said to be closed.

Ey and **iy** are sometimes called *palatal vowels*, and this name may serve to remind us of their relation to the palatal consonant **y**, which is formed by placing the tongue in the same position as for the vowel **iy**.

Ow in pole and uw in pool.—The most obvious fact when we pass from **aa** to **uw** is that the lips are contracted and the corners of the mouth drawn towards one another, so that it approaches the form of a circle, and that at the same time the lower jaw is raised. This movement of the lips is called rounding, and **uw** is said to be a *round vowel*. **Ow** is formed in the same way, but the lips are not so much contracted, and the jaw not so much raised. It is intermediate between **aa** and **uw**, and is called *half-closed*, whilst **uw** is said to be *closed*.

But another movement takes place in forming **ow** and **uw**, which is not so obvious as the process of rounding. Ventriloquists can produce **ow** and **uw** tolerably well without moving their lips at all, and there are some few lazy people who always pronounce them in this fashion; but whether the lips are

rounded or not, the back part of the tongue is always raised in forming these vowels and brought near the soft palate for **uw**, and not quite so near for **ow**, as shown in the diagram. They are therefore called *back-round vowels.*

The consonants **wh** and **w** are related to **uw**, as **y** is to **iy**, being formed by placing the lips and tongue in the same position as for **uw**.

Observe how the five principal vowels, **aa**, **ey**, **iy**, **ow**, and **uw** are placed and named in the scheme on p. x. That scheme does not pretend to scientific accuracy, but it seems to be the most convenient way of exhibiting the vowels in a tabular form.

Ey and ow are not pure vowels.—**Ey** and **ow** are so far from being pure vowels that they might be classed with the diphthongs. But they are the best representatives we have of the close **e** and **o** of French, German, and Italian, and it is convenient to find a place for them amongst the vowels.

The best way to convince oneself that **ey** in *fate* becomes gradually closer, and ends in a sound approaching to **iy**, whilst **ow** closes up and ends in a sound which is almost **uw**, is to observe how they are pronounced in singing by untrained singers. Such persons will be heard to pass rapidly to the close **iy** or **uw** sound, and to prolong it, producing a very disagreeable effect. But a well-taught singer will hold the first and more open sound as long as possible, changing it just at the end of the note, and will be careful, in singing French, German, or Italian, to keep the vowel quite pure and unaltered throughout.

It is important for all students of French and German to recognise the diphthongal character of **ey** and **ow**, for if they fail to do so, they will not succeed in pronouncing the close **e** and **o** of those languages, which must be kept pure to the end.

It is said that **aa**, **iy**, and **uw** are diphthongal also, and that the only long vowel in English which is kept unaltered to the end is **oe** in *burn.* But it seems to me that in the best southern English **aa** is not a diphthong, and that the change at the end of **iy** and **uw** is not obvious unless they are followed by a vowel, as in *seeing*, *doing* (siying, duwing), when they certainly become closer at the end, and conclude with the sounds **y** and **w** respectively.

ê in fairy and ô in Paul.—In our ordinary spelling **ê** is always represented by some vowel or vowels followed by *r*, most frequently by *a* or *ai*, as in *Mary*, *fairy*, and the commonest symbol for **ô** is *or*, as in *port*, *corn*, *horse*, *lord*. See exx. of **ê** and **ô** on pp. 16–18. As already observed, we must, in studying **e**, learn to pronounce it without adding that sound of **a** in *villa* which is heard after it in *care*, *pair*, *wear*, and, indeed, wherever the *r* is not followed by a vowel and trilled, as it is in *Mary*.

ê and **ô** differ from **ey** and **ow** respectively in being more open. In both cases the jaw and tongue are lowered, and in the case of **ô** the lips are less contracted. **ê** may be called a *half-open vowel*. It is practically the same as the French open **è** in *près*, *zèle*, etc. **ô** on the other hand is an abnormal vowel, having nothing corresponding to it in French or German, though it is often supposed to be the same as French **o** in *homme*. It is, in fact, not only more open than **o** in *homme*, but has the tongue even lower than for **aa** in *father*, so it must undoubtedly be reckoned as an *open vowel*.

We may regard the front vowels **ê**, **ey**, **iy**, and the back-round vowels **ô**, **ow**, **uw**, as forming two corresponding series of sounds, but with this irregularity, that **ô** is much more open than **ê**. Observe the position of **ê**, **ey**, **iy**, and **ô**, **ow**, **uw**, in the scheme on p. x., and compare with the French vowels on p. xi.

It would appear that one reason why the Bell-Ellis-Sweet vowel scheme differs so much from those adopted by foreign phoneticians, is that in English the abnormally open vowel **ô** in *Paul* is more open than **aa** in *father*. For in the Bell scheme **aa** is placed half way between the open and the shut vowels, instead of being reckoned an open vowel, as it is by phoneticians in general. And it is not surprising that no one starting from a French or German basis has placed **aa** so high, seeing that in those languages there is no back-round vowel which has the tongue lower than **aa**.

Øe in burn.—This vowel, like **ê**, is always represented by some vowel followed by *r*. It has no particular symbol belonging to it, but is written *er*, *ir*, *or*, *ur*, as in *herd*, *bird*, *word*, *turn*, and in various other ways. See the exx. on p. 16.

As the tongue is in a position intermediate between that for a front or a back vowel, it is called a *mixed vowel*, and it is accordingly placed between the front and back vowels in the scheme on p. x. Like **ê** it is *half open*. We do not meet with it in French or German.

The Short Vowels.

It will be convenient to begin with the consideration of the short vowels in accented syllables, because there is great uncertainty about unaccented vowels, whilst the accented ones are clear and well defined.

Six Short Accented Vowels. We meet with six short vowels in ~~un~~accented syllables, namely **œ, æ, e, i, o, u,** as in *putty, pat, pet, pit, pot, put.* These six accented vowels are always *close* or *stopped*, i.e., followed by a consonant in the same syllable, and as it is not easy to pronounce them alone, it is convenient to give them the names **œt, æt, et, it, ot, ut.**

It is noticeable that we do not meet with any one of these short vowels in the French language, and that three of them, namely **œ, æ, o,** do not occur in German either. Observe also that each of the vowels **æ** and **o** is more open than any sound of its own class, either in French or German.

Long and Short Vowels Compared. It is instructive to compare each of these short vowels with the long vowel most nearly corresponding to it, as in the following exx. :—

oe	*and*	**œ**	*in*	boen	*and*	bœn.
ê	„	**æ**	„	Mêri	„	mæri.
ey	„	**e**	„	geyt	„	get.
iy	„	**i**	„	fiyt	„	fit.
ô	„	**o**	„	Pôl	„	Poli.
uw	„	**u**	„	puwl	„	pul.

If each of these six short vowels is prolonged, care being taken not to alter its character in any way, it will be found that every one of them differs more or less in formation and sound from the corresponding long vowel. This is not the case in French, where precisely the same sound may be long or short, and nearly all the vowels may be lengthened or shortened with-

out altering their quality, as is shown in the table of French vowels on p. xi. In German there is usually a difference between long and short vowels, as in English, but it is not necessary to make any difference except that of length between the long vowels in "lahm" and "mähen," and the short ones in "Lamm" and "Männer" respectively. The nature of the difference between the long and short vowels can be more conveniently discussed after we have examined each short vowel separately.

The Short Front Vowels—æ in pat. Note that the symbol for this vowel can easily be written without lifting the pen, and made quite distinct from *œ*, if the first part is made like a reversed *e*.

It is a common mistake to suppose that **æ** is the short vowel corresponding to **aa** in *father*. In point of fact it is a front vowel, like **ê** in *fairy*, but more open. It is not found in French or German. The German **a** in *Mann* and French **a** in *patte* differ from it and from one another. The short vowel which corresponds with **aa** in *father* is German **a** in *Mann*.

E in pet may be called a *half-open* vowel, being decidedly more open than **ey**. It is intermediate between **ey** in *fate* and **ê** in *fairy*.

I in pit is the short vowel corresponding to **iy**, but it is by no means identical with it, as may easily be perceived if we prolong it, taking care not to alter the sound at all. *Fill* and *feel*, *fit* and *feet*, differ in the quality of the vowel, as well as in its length; and it is sufficiently obvious that in the short vowel **i** the tongue is lowered, making it more open than **iy**.

The importance of distinguishing between the sounds **iy** and **i** is seen in the study of French, where the long and short **i** differ only in length. The short **i** in *fini*, for instance, is just as close as long **i** in *livre*, and *fini* must not be pronounced with the open **i** of English *finny*, nor with the long vowel heard in *fee* and *knee*.

The Short Back-round Vowels—o in pot. The vowel **o** in *pot* is unknown in French and German. It is the short vowel corresponding with the long **ô** in *Paul*, and is pronounced with the tongue in the lowest position possible.

U in put is not a very common sound in English. It bears the same relation to **uw** as **i** does to **iy**, being decidedly more open than its corresponding long vowel **uw**. The **u** of *pull* or *full* when prolonged is quite distinct from the long **uw** in *pool*, *fool*.

The Short Vowel œ in but. The symbol most frequently used for **œ** is *u*, but it is often represented by *o*, as in "son," "dove," "among," "mother." It is not found in French or German, and may be regarded as an abnormal vowel. Though a back vowel, it is not rounded.

On the distinction between **œ** and **a**, which sound much alike, e.g., in *another* (anœdhar), see p. 51.

The use of *o* in those words where it is pronounced as *œ* was introduced by the French, who substituted it for *u* from a desire for clearness in writing. *V* was then written *u*, and *ou* or *on* was clearer than *uu* or *un*; and we find accordingly that *o* is rarely used for *œ* except where it was introduced for the sake of clearness, *e.g.* before *v* or *n* or *m*, or after *m*. *Sovereign* was written for *suvereign*, but the visible *o* has affected the pronunciation. For these remarks I am indebted to Prof. Skeat.

In some of the northern counties the vowels *œ* and *u* in *but* and *put* are very frequently interchanged; and as we have no distinctive symbols for these two sounds, but use *u* for them both, it is difficult to correct this provincialism.

Relations of Long and Short Vowels. Refer to the tables of vowels on pp. x.–xiii. In the coupling of long and short vowels there are some pairs which call for remark. It is sufficiently obvious that the vowels **iy** and **i, ô** and **o, uw** and **u,** as in *feet*, *fit*, *Paul*, *Polly*, *pool*, *pull*, must be reckoned as pairs; but the relationships of **e, æ** and **œ** are not so clear. The position of **e** is between **ey** and **ê**, but somewhat nearer to **ê**. Compare the sounds **ey** and **e** in *gate* and *get*, and **ê** and **e** in *fairy* and *ferry*. But as in all the cases where we unquestionably have a pair of long and short vowels, the short vowel is more open than the long one, it seems right to pair **e** with the closer **ey**, and to regard **æ** in *marry* as the short vowel corresponding to **ê** in *Mary*.

Again, **oe** in *burn* is not formed in the same place as **œ** in *bun*. It is however so difficult, for English people at least, to

pronounce a short accented vowel in a mixed position, that the attempt to shorten **oe** apparently results in the short back vowel **œ**, a little more open than **oe**, and decidedly further back.

Narrow and Wide Vowels. There seems also to be another difference between the long and short vowels in English and German. In the Bell-Ellis-Sweet system, **i, o, u** are called wide vowels, because in them the tongue is said to be relaxed and widened, whilst in the corresponding long vowels, Dr. Sweet says it is "bunched up," and these vowels are called narrow. In the Bell system great importance is attached to this distinction, and all the vowels are classified as narrow or wide, and arranged in separate tables accordingly. But Dr. Sweet acknowledges that in some cases it is difficult to distinguish between narrow and wide vowels, and we find not only the three great advocates of this system differing among themselves as to which vowels are narrow or wide, but Dr. Sweet himself has changed his mind as to the classification of a good many vowels since he wrote his *Handbook*, and the vowels in French *père* and *peur*, with many others, have been transferred from the narrow table of vowels to the wide, in his more recent *Primer of Phonetics*. Moreover, many phoneticians altogether refuse to recognise this distinction, and I have not thought it necessary, in my scheme of vowels, to separate the narrow and the wide.

For my own part, I agree with Dr. Sweet that the distinction is a real one, and I think he observes truly in the *Primer of Phonetics* that if we take a low-wide (i.e., an open-wide) vowel such as **æ** in *man*, we can raise it through **e** in *men* to the high (close) position of **i** in *it*, without its ever running into the narrow vowel **é** in Fr. *été*. But in classifying narrow and wide vowels I should, like Mr. Jespersen, reckon all the English short accented vowels as wide, together with the German short accented vowels in "Sonne," "können," "dünn," and all the long vowels in English and German as narrow, though Dr. Sweet considers **œ** to be narrow and **aa** to be wide.

This at least seems quite clear, that there is a difference of some sort between the long and short vowels in English and in German; for it cannot be accidental (1) that the short accented

vowels are slightly more open than the corresponding long ones; (2) that it is very difficult to lengthen the short ones without altering their quality; and (3) that it is also difficult to pronounce them in open syllables. We always find them *stopped*, that is, followed by a consonant in the same syllable.

In an elementary work of this kind, not much can be done towards the settlement of a question which has so long caused perplexity and divisions among phoneticians; but the subject is interesting in itself, and has so much importance attached to it in the works of our three great English phoneticians, that it seems impossible to pass it over in silence. It is a question which still awaits solution.

Unaccented Vowels.

The unaccented vowels must be discussed separately. They constitute a great difficulty in our language, for they are not easy to distinguish from one another, and persons whose ear is not trained by the study of phonetics imagine that in most cases they pronounce, or ought to pronounce, unaccented vowels according to the spelling, when in reality, whatever the spelling may be, we very seldom hear any vowel in unaccented syllables except these two :—(1) **a** as heard in *attend*, *portable*, *villa*, and (2) **i** as in *immense*, *plentiful*, *horrid*.

In this matter nothing can be learnt from the generality of pronouncing dictionaries, which are all quite misleading, except the large unfinished *New English Dictionary*, where they are very carefully distinguished. Prof. Trautmann has made a very careful study of English unaccented vowels in his *Sprachlaute*, pp. 169–182.

A comparison of the frequency with which the different unaccented vowels occur shows that **a** is extremely frequent, **i** frequent, **o'** somewhat rare, and all the rest extremely rare.

Examples of the very rare unaccented vowels will be found in pp. 16–29, and the student will do well to read them through before proceeding to consider **a, i** and **o'**. It will then be seen that

(1) A large proportion of these examples are compound words,

where there is a slight stress on the weaker syllable, as for instance in

dhêrin	fôtel	impo*w*st	œnjœst
oethkwe*y*k	daunfôl	inmo*w*st	tiykœp.

(2) Long vowels, and also diphthongs, appear occasionally in initial syllables without any accent whatever, as in

s*aa*kæstik	*iy*kwoliti	pôtentas	po*w*etik
p*aa*teyk	kr*iy*eyshan	j*uw*dishal	*ai*dia
f*oe*tiliti	ôthoriti	ko*w*inṣidans	*yu*nait.

(3) The retention of a rare vowel in an unaccented syllable is sometimes due to assimilation, the vowel being the same as that of the accented syllable adjoining, as in

po*e*voes	hœbœb	ælp'æka.

There are also some extremely rare cases which do not fall under any of the above rules, *e.g.*:—

plæk*aa*d	kon-kr*iy*t	kompœkt	insekt
ædv*oe*s	impôteyshan	priysept	staipend

We may now turn to the commoner unaccented vowels, **a, i** and **o'**.

The obscure vowel "a" in attend, portable, villa, sometimes called the *natural* or the *neutral vowel*, is fully illustrated on pp. 19, 27. It would seem that English people in general fail to notice the existence of this vowel and confuse it with **æ** in *cat*, *man*, etc., for most dictionary makers use the same symbol for **æ** and **a,** and yet the two vowels are quite different in formation and in sound. It would be less surprising if it were mistaken for **œ** in p*u*tty, which in sound, though not in formation, resembles it very closely.

A is called the *natural vowel* because it is formed when the vocal organs are in the position most easy and natural to them, and no effort is made to pronounce any vowel in particular. Speakers who hesitate use it to fill up gaps in their sentences. The tongue is in that intermediate position, with neither back

nor front especially raised, which produces a *mixed* vowel, and about as high as for **e** in *pet*, so that it may be called *half-open.*

It is a curious fact that the natural vowels used in different languages to fill up gaps in speaking are not identical. The French use the vowel in *le*, and the Germans that in "Sonne," which differ somewhat from the English **a** and from one another, whilst Scotchmen use a prolonged close **e,** as in German *geh.* The French natural vowel is slightly rounded.

The distinction between œ and a. Although **œ,** the so-called *but vowel*, and the obscure vowel **a,** sound very much alike, they can almost invariably be distinguished by following the rule that **a** has no accent whatever, whilst **œ** has some sort of accent, primary or secondary. Some exceptions to this rule are given on p. 20. *Hœbœb* is a case of assimilation. Compound words which are felt to be compounds, such as *teacup*, *unfit*, *unkind*, and all words beginning with *un-*, have a slight stress on the weaker syllable, and should be written with **œ**—*tiykœp*, *œnfit*, *œnkâind*, and so on; but compounds like *welcome*, which are not felt to be such, and where the weaker syllable consequently has no stress whatever, should be spelt with **a**—*welkam.*

Exx. of **œ** and **a**:—

amœng	œnd·œn	kœrant	anœdhar
abœv	mœdhar	hœndrad	abœndans
ajœst	sœmar	mœstar	ajœstmant
œnj·œst	kœlar	nœmbar	œnk·œmfatabl'

Unaccented i and i'. There are two varieties of unaccented **i.** The **i** in *rabbit*, *frolic*, is practically the same as accented **i** in *bit*, *lick ;* but a more open sound, intermediate between **i** and **e,** is often used, *e.g.* in the terminations, **-iz, -id, -nis, -lis,** and the prefixes **in-, igz-, iks-,** and wherever **i** is final, or followed by a vowel.

For purposes of discussion, this open **i** may be written **i',** and it should always be written so in words where it is followed by **a**, as in *priti'ar*, *mim·ôri'al*, to show that there are two distinct vowels, and not a diphthong as in *tear*, *real* (tiar, rial).

But in other cases it need have no special symbol, and may be represented by **i**.

Exx. of **i'**, intermediate between **i** and **e**.

fish*i*z	fuln*i*s	*i*ntéyl	fol*i*
wish*i*z	gudn*i*s	*i*ngéyj	mer*i*
weyt*i*d	restl*i*s	*i*gzíst	mer*i'*ar
wont*i*d	fruwtl*i*s	*i*ksíyd	glôr*i'*as

All the cases where **i'** is used instead of **i** seem to be accounted for either by position or by spelling. By position, when the vowel is final, as in *foli*, or followed by a vowel, as in *meri'ar*, and by spelling in all other cases, such as *fishiz*, *fulnis*, where **e** is written, and in aiming at **e** we produce a sound intermediate between **e** and **i**, but nearer to **i**.

Care must be taken in weak syllables to distinguish between **i** and **a**. It is a bad fault, but a very common one, to pronounce **a** instead of **i**, and one may often hear *yunati*, *abilati*, and the like. Irish people also introduce **a** into the terminations **-iz**, **-id**, **-nis**, and **-lis**, pronouncing them **-az**, **-ad**, **-nas**, **-las**.

Short o' in pillow. This vowel differs slightly from the long **ow** in *pole*, *low*, being more open and mixed than the first part of **ow**, whilst the second part of **ow** is hardly heard. It is most usually found at the end of words, or in the last syllable followed by a consonant, as in *follow*, *hero*, *followed*, *heroes* (folo', hiaro', folo'd, hiaro'z). When it occurs in initial or medial syllables, as in *pro'siyd*, *elo'kyushan*, the syllables are always open, that is, they do not end in a consonant.

Unaccented **ow** may be distinguished from **o'** by observing that this rare sound occurs only in compounds such as *inmowst*, *impowst*, where there is a slight stress upon it, or in initial syllables, with a vowel following, as in *kowóes*, *kowópareyt*.

O' in final syllables should never be allowed to degenerate into **a**. Careless speakers often pronounce *fela*, *winda*, and so on, and even add on a **r**, saying "*dha windar iz owpn'*." Walker says that in his time *belas* and *gælas* for *bellows* and *gallows* were universal, but we have now returned to the forms *belo'z*, *gælo'z*.

E' and u' in "survey" and "value." Besides **i'**,

which has already been discussed, there are two other vowels in unaccented syllables for which no distinctive symbols need be used. For purposes of discussion they may be represented as **e'** and **u'**. They are generally represented by **ey** and **u.**

E' is extremely rare. It is found in *survey* (sb.) and *essay* (soeve', ese'), and bears the same relation to long **ey** in *fate* as **o'** does to **ow**.

U' is more frequent, and occurs, like **o',** in final syllables, open or close, and in initial and medial syllables which are open. It most frequently appears as part of the diphthong **yu.** It differs from **u** in *put*, and from unaccented **u** in *fulfil*, *wilful*, *manhood* (mænhud), etc., in being somewhat mixed. When followed by **a,** it must be written **u'**, to distinguish **u'a** from the diphthong in *poor*, *sure* (puar, shuar).

Exx. of **u'** :—

int*u*	vælyu*d*	prej*u*dis	influenshal
vælyu	voetyu*z*	dyu*r*éyshan	influ*'*ans
voetyu	instru*m*ant	myu*n*ifisant	inkónggru*'*as

Diphthongs.

Diphthongs are not formed by simply pronouncing two vowels in succession. They begin with one vowel and end with another, but the change from one to the other is gradual. The vocal organs pass through all the intermediate positions, so that the sound is changing all the time, and it is therefore difficult, in some cases, to analyse them accurately.

The diphthongs **ea, ia, oa, ua,** occurring in *bear*, *bier*, *boar*, *boor*, are seldom met with except when **r** follows, so they will be discussed in connexion with that consonant, and **ey** and **ow,** which may be reckoned as diphthongs, have been explained already; so we have to consider here

The diphthongs ai, au, oi, yu, as in *time*, *loud*, *noise*, *tune*. There is some diversity of opinion as to the elements of which these diphthongs are composed. The fact is that it is difficult to dwell upon the separate elements without altering their character. I should say that the result of a rough analysis,

the only analysis of which children would be capable, is as follows:—

ai *in* taim = aa, iy. oi *in* noiz = ô, iy.
au „ laud = aa, uw. yu „ tyun = y, uw.

But on analysing **ai** more carefully, we find that it lies between **aa** and **iy,** without quite reaching either extremity. The first sound in **ai** is the French **a** in *patte*, midway between **aa** and **æ,** for which we may use the symbol **à,** and the last is **i',** the vowel between **e** and **i.**

There are however three English words containing a diphthong which resembles **ai,** and yet is not quite identical with it, having the full sound of **aa** for its first element. It may be represented by **aai,** and is heard in *Isaiah*, *aye*, and *ayah* (Aizaaia, aai, aaia).

Au is composed of **à** and the mixed vowel **u',** as in "prej*u*dice," "infl*u*ence," and **oi** of **ô** and **i'.**

Yu in accented syllables is composed of **y** and **uw,** but in unaccented syllables, *e.g.* in *regular* (regyular), it consists of **y** and **u'.** The sound of **u** as in *put*, *fulfil*, is never heard in this diphthong, nor do we ever meet with the short form of **yu** in monosyllables or accented syllables.

So this is the more accurate analysis of these four diphthongs:

ai = à, i'. Accented yu = y, uw.
au = à, u'. Unaccented yu = y, u'.
oi = ô, i'.

As the length of **yu** can be determined by the accent, it is not necessary to use the awkward symbol **yuw** for the diphthong in *tune.*

In words where unaccented **yu** is followed by **a,** as in *annual*, *conspicuous* (ænyual, kanspikyuas), **yu** is often reduced to **yw** and ceases to form a separate syllable. When such words have another syllable added to them, as in *annually*, *conspicuously* (ænywali, kanspikywasli), **yu** is, I think, always reduced to **yw.**

Many phoneticians omit **yu** from among the diphthongs, and regard it simply as a combination of a consonant with a vowel, but it seems convenient to follow the example of Dr. Murray, who reckons it as a diphthong.

IV.

ENGLISH SYNTHESIS.

Combinations of **R** *with Vowels, Diphthongs and Triphthongs.*

aa	*jar*	jaa(r)	jaaring	jaad
	star	staa(r)	staari	staaz
oe	*fur*	foe(r)	foeri	foez
	stir	stoe(r)	stoering	stoed
a	*beggar*	bega(r)	begari	begaz
	render	renda(r)	rendaring	rendad
ia	*fear*	fia(r)	fiaring	fiaz
	steer	stia(r)	stiaring	stiad
ua	*moor*	mua(r)	muaring	muaz
	assure	ashua(r)	ashuaring	ashuad
aia	*fire*	faia(r)	faiaring	faiad
	prior	praia(r)	praiari	praiaz
aua	*sour*	saua(r)	sauarist	sauad
	tower	taua(r)	tauaring	tauaz
yua	*cure*	kyua(r)	kyuaring	kyuaz
	lure	lyua(r)	lyuaring	lyuad
ê, ea	*bear*	bea(r)	bêring	beaz
	stare	stea(r)	stêring	stead
ô, oa	*roar*	roa(r)	rôring	rôz
	store	stoa(r)	stôring	stôd

The following combinations are very rare :—

eya	*player*	pleya(r)		pleyaz
owa	*lower*	lowa(r)	lowaring	lowad
oia	*employer*	emploia(r)		emploiaz

R in Combination with the Vowels.

The consonant **r** is the most perplexing element in our language. Dr. Ellis wrote in 1875, that after more than thirty years' study, he was not certain whether he had yet mastered its protean intricacies; so it will need special attention on the part of the student.

The manner in which **r** is formed has been explained on p. 34, and a large number of examples showing it in combination with the vowels will be found on pp. 23–29. The chief facts concerning it will however be more easily grasped by referring to the table at the head of this chapter, which shows the changes that take place in the inflections of words ending in **r.**

There is so much diversity of practice in the pronunciation of words written with **r,** that it may be well to repeat that the pronunciation given here is my own, *i.e.* that of an educated Southerner. The same alphabet can however be used to represent other pronunciations, as is shown on pp. 16f.

The chief points to be noticed are these:—

1. **R is never heard unless a vowel follows it.** Accordingly it will be seen on inspecting the table that **r** is written before a vowel in *jarring*, *starry* (jaaring, staari), etc., but omitted when, in other forms of the same words, a consonant is added, as in *jarred*, *stars* (jaad, staaz).

There is an apparent exception to this rule in such words as *barrel*, *barren*, *quarrel*, *sorrel*, which are often pronounced (bærl', bærn', kworl', sorl'), but in these cases the **l'** and **n',** being syllabic, are equivalent to vowels.

2. **All words ending in R have at least two forms.** **R** final is never heard unless a vowel follows in the next word. So **r** final is sounded in "sti*r* up," "render an account," "fea*r* of punishment," but silent in "sti*r* the fire," "render thanks," "fear nothing."

In this book the longer forms, *stoer*, *rendar*, *fiar*, and so on, are always employed, but in the table at the head of this chapter **r** final is enclosed in brackets, to indicate that it is sometimes silent.

We have an analogous case in the article **a** or **an**, where the **n** disappears before a consonant in the next word. And the same thing occurs frequently in French, where many final consonants are silent unless there is a *liaison* with a vowel in the word which follows.

3. **R sometimes lengthens the vowels which precede it.**

Compare for instance:—

bad	*and*	bar	(bæd, baar)
bed	„	her	(bed, hoer)
bid	„	stir	(bid, stoer)
nod	„	nor	(nod, nôr)
bud	„	fur	(bœd, foer)

It is only in unaccented syllables that we meet with a short vowel before final **r,** and that vowel is always the same, namely **a,** whatever may be written in our ordinary spelling, *e.g.* in *pillar*, *centre*, *silver*, *sailor*, *honour*, *pleasure*, *martyr*.

4. **R produces Diphthongs and Triphthongs.** On referring to the table on p. 55, it will be seen that **r** produces the four diphthongs **ea, ia, oa, ua,** besides **eya** and **owa** which are very rare, and three triphthongs, **aia, aua, uya,** besides the rare triphthong **oia,** all ending with the vowel **a,** as in *villa*.

5. **These Diphthongs and Triphthongs remain when R disappears,** as may be seen by the exx. in the table. The **a** which preceded the **r** is even more distinctly heard in *fears*, *moors*, *fires* (fiaz, muaz, faiaz), where the **r** is silent, than in *fearing*, *mooring*, *firing*.

6. **The "a" is often a separate syllable,** though not commonly reckoned as such. *Sere* is as truly a dissyllable as *seer*. Compare also the following exx.:—

rear	*and*	freer	hour	*and*	shower
poor	„	doer	flour	„	flower
hire	„	higher	pure	„	ewer
lyre	„	liar	cure	„	skewer.

7. **ê and ô are not always changed into ea, oa by R following them,** so they are put last in the table as

requiring more explanation. But the four vowels **ey, iy, ow, uw** and the four diphthongs **ai, au, oi, yu,** never have **r** immediately after them. The sound **a** as in "vill*a*" is always inserted before **r.**

This rule is never broken in accented syllables, but in unaccented syllables there are some rare exceptions. See **air** and **yur** on pp. 28, 29. In these cases the **r** belongs to the syllable which follows, and so is disconnected from the preceding **ai** or **yu.**

8. **English people often think they hear R when it is silent.** Many fancy that they hear it in such words as *fierce*, *fears*, *moors* (fias, fiaz, muaz), when what they really hear is the sound **a** as in *villa.* And, as Prof. Skeat has remarked, some even think that they hear it in *barn* pronounced like the German *Bahn* (baan), and in *arms* and *lord*, when they sound exactly like *alms* and *laud* (aamz, lôd). But in such cases the **r** only serves to indicate that we pronounce the long vowels **aa** and **ô** instead of the short vowels **æ** and **o** as in *am* and *odd* (æm, od).

9. **This occasions many mistakes in French and German.** For (1) Englishmen often fancy that they pronounce **r** when they really neglect to do so, and (2) they have a bad habit of inserting **a,** either before it or as a substitute for it, pronouncing French *dire* and *pour* just like English *dear* and *poor*, and so on.

These are the principal points to be observed, but it may be useful to note some further details.

ia, ua. The diphthongs **ia** and **ua,** as in *peer*, *poor*, are not longer than the vowels **iy** and **uw,** from which they are derived, the first element being shorter than **iy** or **uw.** But in sound these first elements resemble the long vowels **iy** and **uw** in *peel* and *pool* rather than the short **i** and **u** in *pit* and *put*, being much closer than these. The length of the last element is variable, being shorter when followed by the sound of **r,** as in *peerage*, *poorest*, than when the **r** is silent. When the **r** is heard, this **a** can hardly be reckoned as a separate syllable.

In some words **ia** has a tendency to change into *yoe*, that is, the stress is transferred to the second element, which is

lengthened, whilst the first is so shortened as to become a consonant. *Ear* is often, and *year* almost always, pronounced exactly like *year* in *yearn* (yoen), except that the final **r** is liable to be trilled when a vowel follows, and it is only by a special effort that any one can pronounce *year* as *yiar*. And in like manner *here*, *near*, *dear* are often pronounced *hyoer*, *nyoer*, *dyoer*.

There is also in **ua** a tendency to become **ô**, as in *your*, generally pronounced *yôr*, and rhyming with *fôr*. Compare also *Bournemouth* and *Eastbourne*, pronounced by some *Buanmauth* and *Iystbuan*, and by others *Bônmath* and *Iystbôn*. And it is not unusual to hear *shôr* and *shôli* for *sure* and *surely*, though this pronunciation is not to be recommended.

aia, aua, yua. In these also the final **a** is decidedly shortened when **r** follows, as in *fiery*, *flowering*, *purest* (faiari, flauaring, pyuarist).

They are not the sounds generally represented by **e** and **o**, as in *pet* and *pot*. But just as in representing the diphthongs in *peer* and *poor*, we found it convenient to use the symbols **ia** and **ua** rather than **iya** and **uwa**, so for the sounds in *bear* and *boar* it is convenient to use **ea** and **oa** instead of **êa** and **ôa**. But the connexion between the sounds in *wêring* and *wear*, *hôri* and *hoar* must not be forgotten.

ea, oa. In these the first sounds are **ê** and **ô** as in *fairy* and *Paul*, but shortened. In **ea** and **oa** the second element, **a**, is short and less distinct than at the close of **ia**, **ua**, **aia, aua, yuar**, so that it cannot be reckoned as a separate syllable.

The use of these diphthongs varies very much in the speech of different people; and also in the mouth of the same person the diphthongs **ea**, **oa** are liable to be reduced to **ê** and **ô** respectively when the word in which they occur is inflected, or even when its position in the sentence is changed, so that they are very perplexing. The following rules apply to my pronunciation, but are not of universal application.

ea is distinctly heard when no **r** is sounded after it, but it is reduced to **ê** when the **r** is sounded on account of a vowel following in the same or in the next word, or at least the

second part of the diphthong so nearly disappears as to be practically unnoticeable. So if we did not aim at a fixed spelling for each word we ought for *bear*, *stare*, etc., to write *bea*, *stea* and so on, when such words are at the end of a sentence, or followed by a consonant in the next word, *e.g.* in "*a black bear*," "to stare wildly," and *bêr*, *stêr* when the next word begins with a vowel, as in "bear it," "do not stare at him." But it seems most convenient to write *bear*, *stear*, etc., in every case.

When these words ending in **-ear,** or, to speak more exactly, in **-ea** or **-êr,** are inflected, they follow the same rule, and we have **êr** before a vowel and **ea** before a consonant; so we pronounce and write **êr** in *bearing*, *staring* (bêring, stêring), and **ea** in *bears*, *stares* (beaz, steaz).

It is a curious fact that in the word *girl* a sound is often heard intermediate between **ea** and **oe.** The dictionaries give **oe**, making it rhyme with *pearl*, and that is the pronunciation I myself aim at, but my friends tell me I really pronounce it differently, something like **ea** in *pear*. And certainly this intermediate sound is the prevailing one amongst cultivated people, whilst some of them definitely pronounce it **ea**, as if it were spelt *gairl*.

oa is not so often heard as **ea,** being noticeable only when such a word as *roar*, *store* is at the end of a sentence, in which case the **r** of course disappears. So in *I heard the lion roar*, *Give me some more*, *Shut the door*, we hear *roa*, *moa*, *doa*. But if such words are followed by another word, or inflected, the **a** disappears; and if it is a vowel that follows, we hear **ôr,** as in *Give me some more ink* (môr), *roaring*, *storing* (rôring, stôring), or if a consonant, simply **ô,** as in *Give me some more pens* (mô) *roared*, *stored* (rôd, stôd).

All such words as *roar*, *store*, *door*, *pour* have therefore in reality three different forms, according to position, ending in **oa** when final, in **ôr** when followed by a vowel, and in **ô** when followed by a consonant, though it is convenient to use for them the fixed spellings *roar*, *stoar*, *doar*, *poar*.

As the different forms of the words we write with the endings **ear** and **oar** are difficult to remember, it may be convenient to arrange some of them in a tabular form, to show more clearly

how the pronunciation is affected by their position in the sentence.

	Before a vowel.	*Before a consonant.*	*Final.*
bear	bêr	bea	bea
pear	pêr	pea	pea
wear	wêr	wea	wea
boar	bôr	bô	boa
hoar	hôr	hô	hoa
soar	sôr	sô	soa

Examples.—Bear up (bêr). Bear no malice (bea). More than I can bear (bea). The wild boar is fierce (bôr). The boar was killed (bô). He caught a wild boar (boa).

Ôr in weak words and syllables. In the weak words *or*, *nor*, *for*, *your*, and in the unaccented final syllables of *therefore*, *wherefore*, *lessor*, *vendor*, *guarantor* we have the ending **ôr,** before a vowel and **ô** in other cases, but **oa** is seldom or never heard, and we spell them all with **ôr,** thus:—*ôr*, *nôr*, *fôr*, *yôr*, *dhearfôr* and so on.

Eya, owa, oia. Although **ey** and **ow** are among the commonest vowels in our language, all these combinations are extremely rare. For before **r** it is much easier to pronounce the corresponding open vowels **ê** and **ô.** And the combinations **eyr, owr** are unknown in English, it being still more difficult to pass from **ey** or **ow** to **r** without inserting **a.** Great care must therefore be taken in pronouncing such German words as *schwer*, *Ohr*, (1) to avoid the open vowels heard in *bear* and *boar*, and (2) not to insert **a** after **ey** and **ow.** It used to distress my excellent German mistress *Frau Flohr* very much, that her pupils would persist in pronouncing her name just like the English word "*floor.*"

Varieties of Pronunciation in words spelt with **r.** It may be well to show how the alphabet used here can be employed to represent some varieties of pronunciation in words spelt with **r.** To represent correctly some pronunciations which are frequently heard, it would be necessary to use:—

1. **âa** instead of **aa** in such words as *jarred*, *stars*, *barn*, *far* (jâad,

stâaz, bâan, fâar) to indicate that the sound heard is a diphthong ending with the **a** in *villa*. To write **r** before a consonant would be misleading, as the consonant **r** is not heard, but only a vowel glide.

2. **oar** instead of **êr** wherever I write **êr,** *i.e.* in such words as *fairy, bearing, staring* (feary, bearing, stearing), where a vowel follows the **r,** to indicate that a diphthong is heard and not a simple vowel.

3. **oa** instead of **ò** in words spelt with **or** followed by a consonant, such as *cord, north* (koad, noath), etc., to show that the simple vowel is changed into a diphthong.

4. **owar** instead of *oar* in *more, door* (mowar, dowar) etc., to indicate that in such words there is the half-closed vowel of *pole*, and not the open vowel of *Paul*.

Doubled Sounds.

These are not very frequent, though doubled letters are very common in our ordinary spelling, but several consonants and the short vowel **i** are sometimes doubled.

Examples of—

tt, dd, kk.	**mm, nn.**	**ll, ss, ii.**
kowtteyl	immyúar	sowlli
heddres	unnésisari	howlli
bukkeys	unnówn	misstéytmant
bukkiyping	innéyt	pitiing
		kæriing

In the case of doubled **i,** what is done is to give a sudden increase of force to the vowel, which marks the beginning of a new syllable. But when explosive consonants are doubled it should be noticed that the first consonant differs from the second. The organs of speech take the right position for the formation of the consonant, whatever it may be, and the re-opening of the passage through the mouth is delayed a little, but the opening or explosion is not made twice over. The first consonant is heard in the act of closing and the second in the act of opening.

When a liquid or a continuant is doubled, the sound is prolonged, and an increase of force is given to indicate the beginning of a new syllable. In the case of continuants it is not easy to make the increase of force heard, and this proves somewhat inconvenient for ladies whose names happen to begin with *S*,

unless they have a well-known name like *Smith*. Servants attempting to announce such a name as *Miss Soames* or *Miss Sprigg* generally call it *Mis Owmz* or *Mis Prig*, and the only safeguard against this is to make a pause after *Miss* when giving them the name.

Consonants Combined.

Combinations of Consonants. Implosive and explosive Consonants. It is not only doubled consonants which are liable to be modified in the manner just described, for whenever two consonants which are ordinarily explosive come together, there is only one explosion, the first consonant being heard only in the act of shutting the breath passage, whilst the second is heard in the act of opening. In such cases, though both consonants may be called stops, or shut consonants, it is only the second that is *explosive*. The first is said to be *implosive*. Observe how the consonants are formed in such words as "æ*kt*," "lo*pt*," "rœ*bd*," "be*gd*," for instance. There is no explosion for the **k, p, b** and **g** in these cases.

Shut consonants followed by a liquid are modified in a similar way, the vocal organs being placed in the right position for the liquid before the explosion takes place.

Examples:—Brai*tn'*, bey*kn'*, bo*tl'*, æ*pl'*, ow*pn'*, fi*kl'*.

Inflections.

The real character of English inflections is often disguised by our spelling. For instance, the termination **t** in *looked* is written **ed,** though it is really the same as the **t** in *slept*. And there are also vowel changes which do not appear in written English. We find, for example, that the present and past tenses of the verb *to read* are written alike, although pronounced respectively *riyd* and *red*. It may therefore be convenient, without giving a complete view of the inflections of English, to show those which are not clear in our ordinary spelling.

The terminations t, d, id, s, z, iz. These endings to verbs and nouns are written in our ordinary spelling as **t, d, ed, s, ce, es,** as in the following examples:—

felt	**t** = **t**	hopes	**s** = **ṡ**
hoped	**d** = **t**	pence	**ce** = **ṡ**
moved	**d** = **d**	pens	**s** = **z**
added	**ed** = **id**	dresses	**es** = **iz**

The rules governing the use of these terminations are that—

(1) After a hard consonant we use a hard consonant, either **t** or **s**, as the case may be.

(2) After a soft consonant or a vowel we use a soft consonant, either **d** or **z.**

And the exceptions are these:—

(1) After a liquid we sometimes use **t,** and in the word *pence* we use **s** after the liquid **n,** although all our liquids are soft.

(2) After consonants which cannot conveniently be combined with **d** or **z** because of their similarity to them, we retain the vowel **i,** making the terminations **id** and **iz.**

The consonants which cannot be combined with **d** are the point stops **t** and **d,** and those which cannot be combined with **z** are the point continuants or sibilants **s, z, sh, zh,** and the composite consonants, ending in sibilants, **ch** = **t, sh,** and **j** = **d, zh.**

Examples of endings **t, d, id, s, z, iz**:—

After hard consonants.	*After soft consonants.*	*After vowels.*	*After liquids.*	*After* **t, d,** *and sibilants.*
dropt	robd	pleyd	dremt	spotid
nokt	begd	friyd	sind	dredid
pœft	livd	flowd	loent	dresiz
goetht	beydhd	vyuwd	boent	myuziz
drest	myuzd	fænsid	longd	pushiz
pusht	ruwzhd	folo'd	sweld	ruwzhiz
fecht	ejd	pleyz	dwelt	fechiz
drops	robz	friyz	driymz	ejiz
spots	dredz	flowz	penz	
noks	begz	vyuwz	pens	
pœfs	livz	fænsiz	singz	
goeths	beydhz	folo'z	telz	

The word *haus* makes the plural *hauziz,* changing **s** into **z** before the termination **iz.**

Note particularly that after the liquids **m, n, l** in the follow-

ing words we should pronounce **t**, though they are often written with **ed**:—

boent, *loent*, *dremt*, *dwelt*, *spilt*, *spelt*, *spoilt*. But in the Biblical phrase "they spoiled the Egyptians," where the meaning is "they took spoils from," we pronounce *spoild*.

Change of th to dh. The plural of substantives and the 3rd person of verbs ending in **th** are very frequently formed by changing **th** to **dh** and adding **z**, just as **f** is often changed to **v** in similar cases, *e.g.* in *loaf*, *loaves*, *thief*, *thieves* (lowf, lowvz, thiyf, thiyvz). After a short vowel or a consonant the **th** is retained, as in *breaths*, *deaths*, *months*, *tenths*, *healths*, but after a long vowel the change generally takes place, as in these examples:—

baath	baadhz	owth	owdhz	mauth	maudhz
shiyth	shiydhz	paath	paadhz	yuth	yudhz
wriyth	riydhz	klôth	klôdhz	truwth	truwdhz

Changes of Vowels. The following changes of vowels are not apparent in ordinary spelling:—

child	children	chaild	childran
woman	women	wuman	wimin
pence	sixpence	pens	sikspans
say	says, said	sey	sez, sed
do	does	duw	dœz
read	read	riyd *past tense and part.*	red
eat	eat, ate	iyt	et
dream	dreamed	driym	dremt
lean	leaned	liyn	lent
leap	leaped	liyp	lept
mean	meant	miyn	ment
hear	heard	hiar	hoed
can	can't	kæn	kaant
shall	shan't	shæl	shaant
do	don't	duw	downt

There is no change of vowel in the plural *gentlemen*, nor in plurals formed from names of nations ending in a sibilant, such as *Englishmen*, *Frenchmen*, *Welshmen*, which are pronounced just like the singular.

The past tense of *ask* (aask) is pronounced *aast*, the **k** being dropped.

Note that there is a distinction in sound, though not in spelling, between the following verbs and the corresponding adjectives :—

	Past tense and part. of verb.	*Adjective.*
aged	eyjd	eyjid
learned	loent	loenid
cursed	koest	koesid
blessed	blest	blesid
beloved	bilœvd	bilœvid

And *used,* past tense and part. of *to use*, is pronounced *yuzd*, whilst *used = accustomed* is pronounced *yust.*

The form *yust* is probably due to assimilation, for *used = accustomed* is always followed by *to.* But when *used*, past tense or part. of *use*, is followed by *t*, as in "I used two brushes," "It has been used to-day," the pronunciation *yuzd* is retained.

Accent.

In English the accented syllables are strongly emphasized, whilst the unaccented ones are pronounced indistinctly, so that students of French, where every syllable, unless elided, is heard quite clearly, and the accent or stress is nearly equal throughout the sentence, have to pay special attention to the difference between the two languages in this respect.

In many words we have principal and secondary accents, *e.g.* in *ventilation*, *characteristic*, where the first syllable has a secondary accent. But in this scheme secondary accents are not marked.

Accented syllables are marked thus :—*infést.* When printers have a difficulty in supplying the type, or the vowel has already a diacritic mark over it, a turned point, before the accented vowel, can be used instead, thus :—*inf'est*, *imp'ôtant.*

It would be superfluous to mark the accent under ordinary circumstances, except in the case of foreign or unfamiliar words, but in lessons for children it must be inserted, unless its place can be easily determined by rule. In phonetic spelling it would be easy to distinguish nearly all those pairs of words which we

are in the habit of spelling alike and accenting differently, without marking the accent, as may be seen in the following examples:—

rebel	= rebl'	*or*	ribel
accent	= æksant	„	æksent
present	= prezant	„	prizent
absent	= æbsant	„	æbsent
record	= rekôd	„	rikôd
protest	= prowtest	„	pro'test
refuse	= refyus	„	rifyuz

In our language the accent generally falls upon the first syllable, and in a good many words it has been shifted accordingly. The following words, for instance, used to be accented on the second syllable, but now have the accent on the first:—

balcony, *barrier*, *effort*, *essay*, *record* (subst.). And two other facts should be noted:—

(1) **a** and **o'** are never accented, and—

(2) Certain terminations, the commonest of which are *-shan*, *-zhan*, *-shal*, and *-iti*, always cause the accent to be on the preceding syllable.

So in this book words which have no accent marked are accented according to the following—

Accent Rules.

1. Words ending in *-shan*, *-zhan*, *-shal*, or *-iti*, have the accent on the preceding syllable. Examples:—*ditoemineyshan*, *divizhan*, *benifishal*, *impyuniti*.

2. Other words are accented on the first syllable, unless the vowel of that syllable is **a** or **o'**, in which cases the accent is on the second syllable. Examples:—*amœng*, *parental*, *pro'test*, *o'bey*.

Accentuation of Compound Words. In words which are not compounds, we do not accent two consecutive syllables, but one or more unaccented syllables occur between the principal and secondary accents, as in *k·œrakṭaristik*, *dit·oeminéyshan*. In fact, the secondary accents are introduced merely because it is difficult to pronounce many unaccented syllables

in succession. But in compound words, or rather in such words as are felt to be compounds, each part of the word has its own proper accent, so that the accents may happen to fall upon two consecutive syllables, as in *méydsóevant.*

In compound words one of the accents is subordinated to the other, and may be called a secondary accent. In *pitfôl*, *autbreyk*, *wochwoed*, for instance, the chief stress is on the first syllable, and in *œnnówn*, *distéystful*, it is on the second.

The prefix **œn** is always felt to be separable, and has a slight stress upon it. On the other hand, some familiar words, such as *brekfast*, *kœbard*, are no longer felt to be compounds, and in these only one syllable is accented.

Level Stress. The word *amen* and the interjections, *halloa! bravo!* are said to have level stress, as in them both syllables are equally accented, but such instances are rare.

Shifting Accent. There are a few dissyllables which have the principal accent on the first or second syllable, according to circumstances. We say, for instance, "His age is *fiftéen*." "I have *fifteen* shillings." "Some fell by the *wayside*." "A *wáyside* inn." "They sat *outside*." "An *óutside* passenger." "He went *downstairs*." "A *dównstairs* room." "Among the *Chinése*." "A *Chinese* lantern." "I saw the *princéss*." "I saw *Princess* Alice."

Contrasted Words. The accent is also shifted when we want to contrast two words, the principal stress being laid on the syllable which serves to distinguish them. So we say, *agréeable* and *disagreeable*, *decided* and *úndecided*, *ópen* and *ré-open*, *áscend* and *déscend*, though the principal accents generally fall as follows :—*disagréeable*, *undecided*, *re-ópen*, *ascénd*, *descénd.*

Sentence Stress or Emphasis. This subject will not be fully treated here, and in the reading-book sentence stress has not been marked in any way. All that has been done is to indicate the strongest syllable in each word, and it is left to the reader to distinguish how the words must be more or less strongly stressed according to their places in the sentence. But it seems necessary to indicate the principles which govern the use of stress in sentences. These appear to be two :—

(1) **Logical Stress.** In English the most important words in the sentence are stressed, *e.g.* in "*Give me some bread*," the stress falls upon *give* and *bread*, at least under ordinary circumstances. But just as, in exceptional cases, we have seen that the stress in words may for special purposes be shifted from one syllable to another for the sake of contrast, so under special circumstances we might say, "*Give mé some bread*," implying that the speaker is afraid of being overlooked, or "*Give me sóme bread*" to intimate that he does not ask to have it all. But as M. Passy has observed, in such cases the stressed words or syllables are those which are the most important under the circumstances, so that they are not real, but only apparent exceptions to the rule.

(2) **Rhythmical Stress.** The stress is also much affected by the rhythm of the sentence. We have noticed how in words of many syllables there is generally a well-marked secondary stress, just because it is not convenient to pronounce many weak syllables in succession. Words which are an exception to this rule, such as *témporarily*, *láboratory*, where we have four weak syllables coming together, are difficult to pronounce on that account. And so in sentences there is a tendency to introduce stress at regular intervals, it being convenient to find a series of syllables to lean upon at intervals which are tolerably regular. It is true that the logical accent falling upon the chief words in the sentence is of the first importance, and cannot be altogether set aside; and yet if a set discourse, or any long sentence, be listened to with a view to noticing the stress, it will be found that the accents seem to occur very regularly. And closer observation will show that, as a general rule, we unconsciously select amongst the accented syllables some which shall bear the chief stress, and contrive to let these occur at regular intervals of time, hurrying over the intermediate syllables if they are many, and taking them slowly if they are but few.

This principle of rhythm in prose was first expounded by Mr. Joshua Steele in his *Essay towards Establishing the Melody and Measure of Speech*, A.D. 1775, and his *Prosodia Rationalis*, 1779, and succeeding teachers of elocution have approved of

this view, *e.g.* Dr. Rush, *Philosophy of the Voice*, p. 364; Dr. Barber, and Chapman in his *Rhythmical Grammar*. The theory was first brought to my notice many years ago in Curwen's *Grammar of Vocal Music*, p. 108, and since then I have often listened to speaking with a view to testing it, and have never failed to observe that the strongly accented syllables occur with great regularity. Even when there is a pause in speaking, the interval then found between the two nearest strong syllables is a multiple of the time which usually elapses. I observe however a tendency to shorten the interval between the last two strong syllables before a pause.

It is right to mention that neither Dr. Ellis nor Dr. Sweet believe in this law of rhythm; but the evidence of my own ear so strongly confirms Steele's rule that I cannot refuse to accept it, and I am said to have a good ear for time in music. I think however that a first-rate reader or speaker does not adhere so strictly to the rule as ordinary people, and that if you would find examples where it absolutely governs the accentuation, you must listen to the reading of passages which have been read over and over again till they are nearly known by heart, *e.g.* the liturgy of the Church of England.

If the ear did not expect the strong syllables to occur regularly, the variety produced by the skilful speaker who occasionally departs from the rule would not be appreciated as it now is, and the rule does not cease to be a rule because it is subject to some exceptions.

Quantity.

Although the English vowels naturally fall into two classes, long and short, their length is not always fixed and invariable. It depends upon two things, (1) whether they are accented or unaccented, and (2) whether they are followed by a hard consonant.

It is obvious, for instance, that unaccented *ô* in *ôthoriti* is shorter than accented *ô* in *ôthar*, that *kaad* is longer than *kaat*, and *mœn* longer than *kœt*.

Dividing the vowels into long, half-long, and short, they may be classified thus:—

Long. All so-called long vowels and diphthongs, when they are accented and either final or followed by a soft consonant. Exx:—

faa(r)	feyl	blow	taim
foe(r)	fiyl	bluw	laud

Half-Long. (1) All so-called long vowels and diphthongs, when followed by a hard consonant. Examples:—

kaat	feyt	bowt	lait
hoet	fiyt	buwt	aut

(2) All so-called short vowels, when followed by a soft consonant. Examples:—

sœn	hæd	fed	hil	rod
mœd	kæb	hen	pig	dol

Short. All so-called short vowels, when followed by a hard consonant. Examples:—

kœt	pæt	pet	pit	pot
kœp	mæp	pek	stif	dros

For further details, see the chapter on quantity in Dr. Sweet's *Primer of Spoken English*.

It is important to notice the influence of hard and soft consonants on the quantity of the vowels which precede them, because English people are apt to introduce this habit of altering the length of the vowels into the German language, where their length is not affected by the consonant which follows. Prof. Vietor frequently calls attention to this mistake in his book on *German Pronunciation*.

The following arrangement may be a help in remembering the rules for quantity.

Commonly called	*Long.*	*Half-long.*	*Short.*
Long	kaa(r)		
	kaad	kaat	
Short		kæn	kæt
Long	pley		
	pleyd	pleyt	
Short		led	let
Long	flow		
	flowd	flowt	
Short		rod	rot

Syllable Division.

Speech is not, as some persons imagine, divided into words by means of pauses, or in any such way as will enable the ear to perceive the division. Common phrases, such as "at all events," are often mistaken by children for single words, until they have been seen in writing. Indeed it is now generally recognised that the true unit of speech is the sentence, and not the word, whether we regard speech phonetically, or as the expression of thought, or go back to the history of its origin. This theory was first propounded by Waitz, and there is a very interesting exposition of it in Sayce's *Science of Language*, vol. i. 85–87, 110–132.

Breath Groups. Regarded phonetically, speech consists of breath groups, and these again are composed of syllables. The breath group, which is usually a whole sentence, and occasionally only a part of one, is easily recognised, as it consists of all the sounds uttered without pausing to take breath; but the limits of the syllable are not always very clearly defined.

Intensity of Sound. The grouping of sounds in syllables depends upon the relative intensity of the sounds, that is, on their being more or less easily heard. And their intensity depends partly on the fact that some sounds are naturally more sonorous than others, and partly on the force of expiration used in uttering them.

Intensity due to particular Sounds. In such a word as *solid*, the division into syllables is due to the difference in the qualities of the sounds employed. The two vowels are more sonorous than either of the three consonants, and each vowel forms the nucleus of a syllable, the intermediate consonant **l** belonging to neither syllable in particular.

Intensity due to Effort of Speaker. But if we study the syllable division of such words and phrases as *pitiing*, *missteytmant*, *kopi it*, *Mis Smith*, we find that a new syllable may be begun, without any change of sound, by merely giving a fresh impulse of force to the sounds **i** and **s**.

Syllable Division. These then are the two facts upon which syllable division depends; and wherever there is a marked

increase of intensity, due either to the character of the sound uttered, or to the force of utterance, we have a new syllable.

Syllables without Vowels. Syllables can be formed without any vowel, for some consonants are much more sonorous than others. We can hear such sounds as **sh** and the combination **pst** very distinctly; and in English, as we have already observed, a prolonged **m, n** or **l** can form a syllable without the aid of any vowel, as in *schism*, *reasons*, *troubled* (sizm', riyzn'z, trœbl'd).

Word Division. The division of syllables is generally, but not always, made to correspond with the word division. Dr. Sweet observes that we distinguish *a name* and *a try* from *an aim* and *at Rye* by the syllable division, that is, by making the stress begin on the first sound of the second word. Otherwise the phrases would sound exactly alike. He shows also how in some cases the word and syllable division do not correspond, *e.g.* in "*not at ôl*," where the syllable division is "a-tôl," a new stress beginning on the **t** cf **at.**

Rules for Syllable Division. In English these are as follows:—

When a single consonant occurs between two vowels.

(1) If the preceding vowel is accented, as in *solid*, *riypar*, *weyting*, the consonant belongs equally to the syllables before and after, so that we may divide the word as best suits our convenience. And it seems most convenient to join the consonant to the preceding vowel for two reasons; first, because all the short accented vowels are difficult to pronounce without a vowel following them, so that the easiest division is *fœn-i*, *rœb-it*, *med-o'*, *vil-a*, *sol-id*, *wul-in*, and so on; and secondly, because by this means we can often separate a termination from the word to which it has been appended, as in *fôl-ing*, *stown-i*, *pleys-iz*.

(2) But if the preceding vowel is unaccented, the consonant belongs to the syllable which follows, thus:—*ri-lént*, *prò'-siyd*, *a-tend*, *lœb-a-ra-ta-ri.*

Between two weak vowels, however, a feeling of derivation sometimes overrides this rule, and in such a word as *punisher* the **sh** may be joined to the preceding syllable, or connected

with it and the syllable that follows, but it is impossible to say *pœni-shar;* so we divide thus:—*pœn-ish-ar.*

When two or more consonants occur between two vowels.

(1) If the preceding vowel is short and accented, one or more consonants must close the syllable, for the short accented vowels never occur in open syllables. So we divide thus:—*træb-ling, mæt-ras, ves-paz, sik-li, prog-ris,* although the combinations **bl, tr, sp, kl, gr,** are often met with at the beginning of words.

(2) But if the preceding vowel is unaccented, we put as many consonants as possible with the following syllable; that is, as many as can be combined together at the beginning of a word. So we divide thus:—*a-trækt, a-krôs, di-prâiv, di-kléym, o'-bliyk, pro'-gresiv, in-téns, in-hérit, in-trúwd, ig-zækt, kan-siyl, kam-praiz.*

(3) And if the preceding vowel is long and accented, we do the same, dividing thus:—*stey-bling, vey-grant, ziy-bra, laan-dri, siym-stres.*

Exceptions to the above rules.

When a group of consonants begins with **s,** the **s** belongs to the preceding syllable. So we divide *dis-kœrij, dis-paiz, mis-teyk, beys-mant, maas-tar, klaas-ping,* although **sk, sp, st, sm, sp** are combinations which occur at the beginnings of words.

The compounds **ch**=**t, sh,** and **j**=**d, zh,** are not divided in syllable division, but must be reckoned as one consonant, so we divide *fech-ing, lej-ar*=*fetsh-ing, ledzh-ar.* It is only in compound words, such as *nœt-shel,* that the two elements of **ch** are separated, and **j** is never divided in this manner.

Tl and **dl** can be combined at the beginning of a syllable, though not at the beginning of a word. We divide thus:—*diysan-tli, prezan-tli, di-sdid-i-dli, faun-dling.*

The above rules do not apply to compound words, which are divided according to their component parts.

Intonation.

The chief distinction between the use of the voice in speaking and in singing is, that whilst in singing it is sustained for a time at the same pitch, in speaking it is continually rising and

falling. And not only do single syllables rise and fall, but we frequently hear a rise succeeded by a fall on the same syllable, or the opposite, that is, a syllable falling and then rising again.

The intervals through which the voice rises and falls in speaking are however very difficult to ascertain accurately, nor has any sort of notation been invented which can adequately express them, so that the acquisition of good intonation, which is of high importance in reading and speaking, must depend more on the feeling and taste of the speaker, and on his opportunities of observing and imitating good models, than on any systematic instruction. It may suffice now to state two rules which govern English musical intonation, and which demand our attention the more because they do not prevail in French.

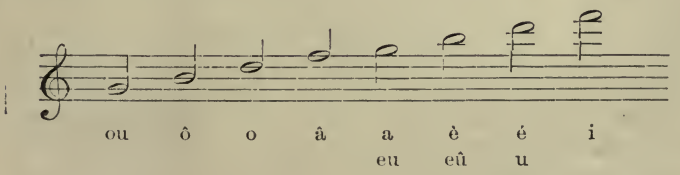
1. Syllables which are accented rise in pitch.

2. In interrogative sentences the voice rises at the end, but all other sentences have a fall at the close.

Key. The key in which speakers pitch their utterances depends partly on their vocal organs, men naturally using a lower key than women and children, and great differences being observable between individuals of the same age and sex. Something also depends on the speaker's frame of mind. Joy, or any great excitement, naturally leads to the use of a higher key than usual.

Pitch of the Vowels. Each of the vowels has a pitch natural to itself, and the relative pitch of the vowels has been carefully examined by Dr. Trautmann. I regret that I am not able to verify his conclusions, but it seems worth while to quote them.

His system is best exemplified by the French vowels, as in *tout*, *drôle*, *homme*, *pâte*, *patte*, *près*, *été*, *fini*, *peur*, *peu* (peû), *pu*, and is as follows :—



It will been seen that the vowels thus form the chord of the dominant seventh.

Three other vowels in Dr. Trautmann's scheme are not of any practical importance. One of them is often heard in Hanover, but the other two are not known in any language.

Variable Words.

In the attempt to spell the English language phonetically, we are met by a serious difficulty arising from the fact that a large number of words are pronounced in different ways. We have (1) those which are pronounced differently by different well-educated people, and (2) those which are pronounced differently by the same persons under different circumstances.

The first class of words need not trouble us much. At present we have, it is true, no standard pronunciation, but when a considerable number of well-educated people have given some attention to phonetics and are able to put down their pronunciation on paper, it may be hoped that we shall arrive at a consensus of opinion in the matter, and find out what pronunciation is most general among cultivated English people, and fix our standard accordingly.

The following examples of words of this class are taken from a paper drawn up for the English Spelling Reform Association by the late Mr. Evans. They are given first in ordinary spelling, and then according to my own pronunciation.

Accented Vowel Sounds.

(1) **aa** or **æ**. *Path*, *pass*, *past*, *cask*, *grafting*, *command*, *advance*, *stanching*, *answer*, *half*, *laugh*, *staff*, *after*, *laughter*.

Paath, paas, paast, and with *aa* in every case.

(2) **aa** or **ô**. *Daunt*, *haunt*, *haunch*, *launch*, *gauntlet*, *laundress*.

Dônt, hônt, haanch, laanch, gaantlit, laandris.

(3) **ô** or **o**. *Often*, *costing*, *soften*, *malt*, *salt*, *falter*, *paltry*.

Ôfn', kôsting, sôfn', molt, solt, foltar, poltri.

(4) **âa** or **aa**. *Parse*, *arms*, *carves*. (Cp. *pass*, *alms*, *calves*, and for the diphthong *âa*, see pp. 61 f.)

Paaz, aamz, kaavz.

(5) **oa** or **ô**. *Lord, sort, stork.* (Cp. *laud, sought, stalk.*)
Lôd, sôt, stôk.
(6) **owa, oa,** or **ô**. *Wore, pour, worn, poured, boarder.*
Woar, poar, wôn, pôd, bôdar. See pp. 59–62.
(7) **yu** or **uw**. *Lute, lucent, luminous, salute.*
Lyut, lyusant, lyuminas, salyut.

Unaccented Vowel Sounds.

(8) **ô** or **o**. *Austerity, auxiliary, already.*
*O*steriti, ogzílyari, *ô*lrédi.
(9) **i** or **a**. *Satirize, heresy.*
Sæt*i*raiz, her*i*si.
(10) **ai** or **i**. *Civilization, authorization, equalization.*
Sivil*ai*zeyshan, ôthar*ai*zeyshan, iykwal*ai*zeyshan.

Consonants.

(11) **ty** or **ch**. *Nature, fortune, question, furniture, forfeiture, investiture, fustian, celestial.*
Ney*ch*ar, fô*ch*an, kwes*ch*an, foeni*ch*ar, fôfi*ch*ar, invésti*ch*ar, fœs*ty*an, silés*ty*al.
(12) **dy** or **j**. *Cordial, guardian, educate.*
Kô*dy*al, gaa*dy*an, e*dy*ukeyt.
(13) **sy** or **sh**. *Issue, sensual*—i*sy*u, sens*h*wal.
(14) **zy** or **zh**. *Casual, visual*—kæ*zhy*wal, vi*zy*wal.
(15) **ch** or **sh**. *Bench, milch, venture*—benc*h*, mil*sh*, ven*ch*ar.
(16) **j** or **zh**. *Fringe, bulge*—frin*j*, bœl*j*.

We come next to the second class of variable words, namely, those which vary in the speech of the same person, (1) according to their connexion in the sentence, or (2) on different occasions, *i.e.* as he may be (*a*) speaking rapidly and familiarly, or (*b*) speaking slowly and distinctly in addressing a large number of people, or (*c*) singing. The pronunciation of singers will not be discussed here, but the words which vary in speaking are so numerous and occur so frequently that they require to be considered in detail.

Nearly all these variable words may be arranged in four groups, thus:—

1. Words ending in **r.**
2. Weak words, *i.e.* those which may occupy a subordinate place in the sentence and so have no accent.
3. Words where the weak syllables vary.
4. Words which may have a syllable more or less.

A few words such as *again* (ageyn, agen) do not fall under any of the preceding groups.

Words ending in r. We have already seen that all words ending in **r** have two forms, the **r** not being heard unless a vowel follows in the next word, and that in words which have the diphthongs **ea** and **oa** the **a** sometimes disappears, pp. v. 7, 13–15.

Weak Words. A variation in one of these weak words, namely, *an*, is recognised in our ordinary spelling, for we write *a* or *an* according as a consonant or a vowel follows in the next word; but the variations which we do not thus indicate are very numerous indeed. For where words occupy a subordinate place in a sentence and consequently have no accent, clear vowels generally become obscure, or they disappear altogether, and consonants are very often dropped. And, as a rule, this is not due to slovenly speaking, but is a necessity of the case. To pronounce such words always in their emphatic forms would be very strange and unnatural, and quite contrary to the genius of our language. In fact no Englishman could do it, however carefully he might aim at correctness and precision in his speech.

For example, the word *and* has four forms, used by everybody, and all recognised in the Oxford Dictionary. When we make a pause after it, we pronounce it (1) *ænd*, to rhyme with *band* (bænd), but the two forms most frequently used are (2) *and*, like *and* in *husband* (huzband), (3) *an*, like *an* in *organ* (ôgan); as in "pen and ink" (and), "go and see" (an), whilst in some familiar phrases, as in "bread and butter," it is invariably weakened to (4) *n*'.

The *d* need not disappear before every consonant, but only before those with which it could not combine at the beginning of a word. We can use the form *and* in "strong and well," *cp.* "dwell," "cold and raw," *cp.* "draw," and so on, but in

familiar speech no one adheres to this rule, and even in public reading and speaking one may often hear the *d* dropped before a vowel.

And again, *the* has two forms, recognised by singers, though not distinguished in ordinary spelling. Before a vowel it is *dhi*, and before a consonant *dha*. We say *dhi æpl'*, *dhi orinj*, *dha melan*, *dha pear*.

The following list, based upon, but not quite identical with, the list in Dr. Sweet's *Elementarbuch*, contains nearly all those words which have weak forms. The emphatic forms of *a*, *an*, *the* (ey, æn, dhiy), are never heard unless we purposely isolate them, as these words always occupy a subordinate place and are closely connected with the noun which follows.

	Emphatic.	*Weak.*
a or **an**:	ey, æn,	a, an.
am:	æm,	am, m.
and:	ænd,	and, an, n'.
are:	aar, aa,	ar, a.
as:	æz,	az, z.
at:	æt,	at.
be:	biy,	bi.
been:	biyn,	bin.
can:	kæn,	kan, kn'.
could:	kud,	kad.
do:	duw,	du, da, d.
does:	doez,	daz.
for:	fôr, fô, (rarely foa),	for, far, fa.
from:	from,	fram.
had:	hæd,	had, ad, d.
has:	hæz,	haz, az, z.
have:	hæv,	hav, av, v.
he:	hiy,	hi, iy, i.
her:	hoer,	har, ar, a.
him:	him,	im.
his:	hiz,	iz.
is:	iz,	z, s.
madam:	mædam, mæm,	mam, m'.
me:	miy,	mi.
must:	mœst,	mast, mas.
my:	mai,	mai, mi.
of:	ov,	av.
or:	ôr, ô (rarely oa),	or, ar, a.
nor:	nôr, nô, (rarely noa),	nor, nar, na.
not:	not,	n't.
saint:	seynt,	sint, sin, sn.
shall:	shæl,	shal, shl'.
she:	shiy,	shi, sh.
should:	shud,	shad, shd.
sir:	soer, soe,	sar, sa.
some:	sœm,	sam.
such:	sœch,	sach.
than:	dhæn,	dhan.
that:	dhæt,	dhat, dht.
the:	dhiy,	dhi, dha.
their: / **there**:	dhea, dhêr,	dhar, dha.

	Emphatic.	*Weak.*
them:	dhem,	dham, dhm'.
through:	thruw,	thru.
till:	til,	tl.
to:	tuw,	tu, ta.
us:	œs,	as, s.
was:	woz,	waz.
we:	wiy,	wi.

	Emphatic.	*Weak.*
were:	woer, woe, war, wa. (rarely wêr, wea),	
who:	huw,	hu.
will:	wil,	wl, al, l.
would:	wud,	wad, ad, d.
you:	yuw,	yu, ya.
your:	yôr, yô, (rarely yuar, yua, yoa).	yar, ya, yor.

Words where the weak Syllables vary. The principal variations which take place in weak syllables are these:—

1. The vowels **æ, o, o', oe, ô** are liable to be reduced to **a.**
2. **e** is reduced to **i,** and **ey** becomes **e** or **i.**
3. **a** before **n** or **l,** and **u** before **l,** disappear, and the **n** or **l** becomes syllabic, so that the syllable is not lost.

Vowels reduced to a. Exx.—

æ	**ascend**	æsénd	*or*	asend
	assent	æsént	„	asent
	admit	ædmít	„	admit
	abstain	æbstéyn	„	absteyn
o	**confirm**	konfoem	„	kanfoem
	confound	konfaund	„	kanfaund
o'	**polite**	po'lait	„	palait
	provision	pro'vizhan	„	pravizhan
oe	**perform**	poefôm	„	pafôm
	surprise	soepraiz	„	sapraiz
	eastern	iystoen	„	iystan
	withered	widhoed	„	widhad
ô	**forgive**	fôgív	„	fagiv
	forget	fôgét	„	faget
e	**excess**	eksés	„	iksés
	except	eksépt	„	iksépt

	essential	esenshal	*or*	isenshal		
	kindness	kaindnes	„	kaindnis		
	countless	kauntles	„	kauntlis		
	separate (adj.)	separet	„	separit		
	violet	vaialet	„	vaialit		
ey	**yesterday**	yestadey	„	yestadi		
	holiday	holidey	„	holidi		
	candidate	kændideyt	„	kændidet	*or*	kændidit
	advocate	ædvo'keyt	„	ædvo'ket	„	ædvo'kit
	always	ôlweyz	„	ôlwez	„	ôlwiz
an	**pardon**	paadan	„	paadn'		
	fallen	fôlan	„	fôln'		
al	**marshal**	maashal	„	maashl'		
	practical	præktikal	„	præktikl'		
ul	**useful**	yusful	„	yusfl'		
	playful	pleyful	„	pleyfl'		
	beautiful	byutiful	„	byutifl'		
	wonderfully	wœndafuli	„	wœndafl'i		

In most of these words, and in others which resemble them, the clear pronunciation of the unaccented vowels is very rare, and is hardly ever heard except in slow public reading or speaking. The doubtful vowels in initial syllables are scarcely ever pronounced clearly except when the words in which they occur stand at the beginning of a sentence, after a pause.

As regards the exx. of **e**, it should be remembered that unaccented **i** is often intermediate between **e** and **i**, and the attempt to pronounce **e** in unaccented syllables generally results in this intermediate sound, clear unaccented **e**, as in *insect*, being very rare.

It is noticeable that when we compare dissyllables whose first syllable is unaccented and variable with corresponding forms having more than two syllables, we generally find that, in these longer forms, the vowel of the first syllable is always

obscure. We sometimes, though very rarely, pronounce *ædmit*, *konfóem*, *poefôm*, *fôgĕt*, *eksés*, but we always say *admishan*, *kanfoeming*, *pafômans*, *fagetful*, *iksésiv*, and so on.

Words which may have a Syllable more or less. It is surprising how numerous these words are. In estimating the number of syllables in a word, the spelling rather than the sound is generally taken for a guide, but in speaking the real number of syllables is often more or less than the conventional reckoning. It frequently depends on the position of the word or the rhythm of the sentence.

In poetry we find a few of these variations indicated by the spelling, *e.g.* *'t* and *'s* for *it* and *is*, when they are not to be pronounced as separate syllables, and *ev'n*, *falln'*, *know'st*, *sëst*, for *even*, *fallen*, *knowest*, *scest.*

In writing verse, some confusion arises from the artificial reckoning of syllables according to spelling rather than according to sound. For instance, *hour* and *fire* have as much claim to be called dissyllables as *power* and *higher*, and it is quite according to rule to make *hour* rhyme with *power*, and *fire* with *higher*, and so on. But when such words are not at the end of a line, a distinction is made between them, and *hour* and *fire* are invariably treated as monosyllables. So too *chasm* may not be reckoned as two syllables, though it is really pronounced so, just as distinctly as *heaven.*

Variable words having a syllable more or less may be classed as follows:—

1. Weak words, which may be reduced to consonants and cease to be syllables. See above, pp. 78–80.

2. Words ending in **iar, uar, aiar, auar,** or **yuar,** as:—

sere / **seer**	siar	**hire** / **higher**	haiar	**flour** / **flower**	flauar
poor	puar	**dire** / **dyer**	daiar	**pure**	pyuar
brewer	bruar			**newer**	nyuar

The rule for these is that they are pronounced as two syllables, unless they happen to be followed by a vowel in the next word, causing the **r** to be trilled; in which case the **a** often ceases to be a syllable, and is reduced to a mere vowel-

glide. In "the hour of trial," "the power of steam," *hour* and *power* can be pronounced as monosyllables, but in "this very hour," "power to resist," or in the plural forms *hours, powers*, they must be pronounced as dissyllables.

3. Words in which **n'**, **l'** or **ar** is followed by an unaccented vowel, such as:—

n'	lessening	lesn'ing	*or*	lesning
„	prisoner	prizn'ar	„	priznar
l'	traveller	trævl'ar	„	trævlar
ar	memory	memari	„	memri
„	wandering	wondaring	„	wondring
„	reverence	revarans	„	revrans

It will be seen by these examples that **n'** may be reduced to **n**, **l'** to **l**, and **ar** to **r**.

This uncertainty as to the use of **ar** or **r** gives rise to the common mistakes *laibarari*, *Henari*, *œmbaréla*, for *laibrari*, *Henri*, *œmbréla*.

4. Words where in like manner **i**, **u**, **o'** or **yu** is followed by an unaccented vowel, and may be reduced thus:—**i** to **y**, **u** to **w**, **o'** to **w**, and **yu** to **yw**. Exx.:—

i	suppliant	sœpli'ant	*or*	sœplyant
„	glorious	glôri'as	„	glôryas
„	period	piari'ad	„	piaryad
„	lovelier	lœvli'ar	„	lœvlyar
u	influence	influ'ans	„	inflwans
o'	following	folo'ing	„	folwing
yu	individual	indivídyual	„	indivídywal
„	tempestuous	tempéstyuas	„	tempéstywas
„	casuistry	kæzyuistri	„	kæzywistri

It must however be acknowledged, as regards this last class of words, that some readers of poetry would retain the full number of syllables, in spite of the metre. It is an open question whether we are to consider that a syllable is elided, or that the poet has chosen to vary his metre by occasionally introducing a superfluous syllable. It is unquestionable that the best poets do at times deliberately introduce extra syllables, so the reader is free to follow his own taste in this matter.

We often find in poetry that words ending in syllabic **n'** are written thus:—**giv'n, ev'n;** and **the** is written **th'** as if to indicate that a

syllable is to be elided. But in prose we should never drop these syllables, nor does it seem possible to do so in poetry, except in those instances where **n'** happens to be followed by a vowel in the next word, where we could reduce it to **n.**

Spelling of Variable Words.

The rules followed in this work as to the spelling of variable words are these:—

1. Words variously pronounced by different people are spelt in accordance with my own pronunciation.

2. Words pronounced differently by the same persons under different circumstances have a fixed spelling.

a. Words ending in **r** have the **r** always written.

b. Weak words are written in their emphatic forms.

c. Words in which the weak syllables vary, or where there may be a syllable more or less, are written to represent the colloquial usage of a careful speaker.

3. In the selections of poetry, the rule of having a fixed spelling for variable words has been set aside where it was requisite to do so, in order to indicate the number of syllables required by the rhythm.

In these cases, and in a few instances when the pronunciation seems doubtful, alternative forms are given at the foot of the page.

Exceptions to the above rules:—

1. Words beginning with **wh** and those ending with **oar** are not spelt as I usually pronounce them. My pronunciation of such words is variable, and I seldom pronounce **wh** and **oar,** generally substituting **w** and **ôr,** so that *when* is=*wen*, and *oar* is=*or*, except where the words containing them are specially emphasized. But the forms in **wh** and **oar** have been used throughout.

2. The following words are written in their weak forms:—

a		*is written*	a
an		„	an
and		„	and
the		„	dhi *or* dha
that	*rel. or conj.*	„	dhat
to	*unstressed*	„	tu

The demonstrative *that* is written *dhæt*. It is convenient to be able to distinguish *dhat* and *dhæt* in such sentences as, *I believe that that* (*dhat dhæt*) *is true.*

And *to*, when stressed, as in *to and fro*, is written *tuw*, like the words *too* and *two*.

These spellings should also be noted :—

or	*is written*	ôr	**oar, ore**	*are written*	oar
nor	„	nôr	**the Nore**	„	Noar
for	„	fôr	**four, fore**	„	foar
your	„	yôr	**yore**	„	yoar

The longer forms of *or*, *nor* and *for* (oa, noa, foa) are occasionally heard when speakers pause upon these words, but this is quite exceptional, as *for* seldom, and *or* and *nor* never, are found at the end of a sentence. These long forms never occur in my own pronunciation.

V.

LOAN WORDS USED IN ENGLISH.

The right pronunciation of loan words from French and other languages is a very perplexing question. Many of them are pronounced in various ways, and it is by no means easy to decide what pronunciation should be recommended, and whether those who are able to pronounce the language from which they are borrowed should use a foreign or an anglicized pronunciation. On the whole, it seems best to anglicize them, as far as custom will permit, for many foreign words, especially French ones, require a great effort to pronounce them in the foreign fashion when they occur in the middle of an English sentence, even on the part of those who know them well, and they must be miserably mispronounced by the average Englishman. Moreover the French pronunciation of a French word, in such a position, far from being appreciated by Frenchmen, is particularly offensive to them.

There are, however, a few foreign sounds which all should try to learn, and which can be very easily acquired in childhood. For instance, the use of English **ong** as in *song*, in the Fr. *bonbon*, *bâton*, etc., is not tolerated amongst well educated people, who are expected to know the French nasal vowel *on*.

Special Symbols Required.

The minimum number of foreign sounds for which fresh symbols are required seems to be nine, as follows:—

		Fr.	*Germ.*			*Fr.*		*Germ.*
â	as in	p*a*tte	M*a*nn	*an*	as in	p*an*	**x** as in	a*ch*
ö	„	p*eu*	schön	*èn*	„	p*in*	**ç** „	i*ch*
ü	„	p*u*	K*ü*hn	*on*	„	p*ont*		
				eun	„	*un*		

â serves for two sounds which are not identical, short Fr. **a** in "p*a*tte," and short German **a** in "M*a*nn."

aa is used to represent (1) the Fr. **a** in "p*â*te," (2) the long Fr. **a** in "m*é*n*a*ge," and (3) the long Germ. **ah** in "l*ah*m."

a is used for the short vowels (1) **e** in Fr. "l*e*," and (2) **e** in Germ. "Gab*e*."

oe represents French **eu** in "p*eur*."

ny is used for French **gn** in "vi*gn*ette."

Generally speaking, the length of the Fr. vowel is not indicated. When we have in English pairs of narrow and wide vowels, such as those in *gate, get* (**ey, e**), *feet, fit* (**iy, i**), *fool, full* (**uw, u**), the symbol for the long narrow vowel is more suitable for the corresponding short narrow vowel in French than the symbols **e, i, u** would be, because these would mislead the English people by suggesting that the vowels ought to be wide, and more open than they really are. So **ey, iy** and **uw** are used for the vowels in "*été*," "*fini*," "*tout*."

Many English people fail to pronounce the French nasal vowel *an*, and use *on* instead, as in *encore, carte blanche*, pronounced by them "*on*kôr," "kartbl*on*sh."

It is not necessary to provide symbols for the German glottal stop, nor for the French voiceless liquids.

In the following list, final **r** is put in brackets in words which are thoroughly anglicized, to show that it is silent unless a vowel follows in the next word. When **r** is not bracketed, it should be trilled, though it requires some effort to do so when it is final, or followed by a consonant, as in

abattoir, åbàtwaar.	**aperçu**, åpêrsü.
belles lettres, bel letr.	**arpeggio**, ârpéjyo'.

The Most Necessary Foreign Sounds.

Hints for learning the most necessary foreign Sounds. The formation of the sounds represented by these nine symbols is explained in the French and German sections of this book. But as it is a considerable undertaking to learn all these foreign sounds, it may be worth while to note that some occur much more frequently, and are much more necessary

than others. There are only three foreign sounds which occur very frequently, namely **a**, *an*, and *on*, and one tolerably often, namely **ü**, making four in all. And as already observed, most English people pronounce *an* and *on* alike, making them both equal *on*. This seems the more excusable, as I am informed, on the authority of M. Passy, that young children in Paris are doing the same, and it seems likely that the next generation of Parisians will drop *an* altogether. This leaves then practically a minimum of three foreign sounds to be learnt—**a**, *on* and **ü**.

Concerning **à** I may observe that, although we have many more French than German loan words, the German **a** in *Mann* is decidedly easier than the French **a** in *patte*, which is intermediate between the English sounds in *father* and *man*, and this German sound also serves to represent **a** in Italian much better than the French *patte* vowel. So it is best for those who cannot hope to master both vowels to content themselves with the German short **a**. It is not at all difficult to acquire this sound. All that is necessary is to shorten the vowel in *father*.

It is a curious fact that this short German **a** may be heard in two genuine English words in the mouths of children in the middle and lower classes, namely in *Mamma* and *Papa*, where they introduce it into both syllables, wrongly accenting the first of them. They ought to pronounce *Mamaa*, *Papaa*, but they actually do pronounce *Màmà*, *Pàpà*.

The three most necessary foreign sounds are explained further on in this volume as follows:—**a**, Fr. "p*a*tte," p. 127; Germ. "M*a*nn," p. 151; *on*, Fr. "*on*," pp. 131f.; **ü**, Fr. "p*u*," pp. 129f.

For the remaining foreign sounds the references are:—**ö**, Fr. "p*eu*," pp. 129f.; *an*, Fr. "p*an*"; *èn*, Fr. "p*in*"; and *eun*, Fr. "*un*," pp. 131f.; **x**, Germ. "a*ch*," and **ç**, Germ. "i*ch*," p. 147.

List of Loan Words.

abandon, àb·*an*don.
abatis, àb·àtiy.
abattoir, àb·àtwaar.
abbé, àbey.
ab initio, æb iníshio'.
accelerando, ækselir·ændo'.

à, p*a*tte, M*a*nn. **ö**, p*eu*, schön. **ü**, p*u*, k*ü*hn. *an*, p*an*.

acciacatura, àchàkatúwra.
accolade, æko'léyd, àko'l·àd.
accoucheur, àkushóer.
accoucheuse, àkushóez.
adagio, adaajyo'.
ad hominem, æd hominem.
adieu, adyu.
ad infinitum, æd infináitam.
ad interim, æd intarim.
ad libitum, æd libitam.
ad nauseam, æd nôsiæm.
ad valorem, æd valôrem.
ægis, iyjis.
ægrotat, igrówtæt.
Æneid, Iníyid, Iyniid.
a fortiori, ey fôshi·ôrai.
agape, ægapi.
agio, æjio', eyjio'.
Agnus Dei, ægnas diyai, àgnuws deyiy.
aide-de-camp, eydak*an*.
aiguille, eygwiyl.
à la carte, à là kàrt.
à la mode, ælamowd, àlàmówd.
alcalde, àlk·àldey.
al fresco, àlfrésko'.
alga, pl. **algæ**, ælga, æljiy.
alguazil, ælgwazíl.
alibi, ælibai.
allegretto, àleygréto'.
allegro, àléygro'.
al segno, àl seynyo'.
alto, àlto', ælto'.
alto-rilievo, àlto' *or* ælto' rilíyvo'.
amateur, æmatyúa(r), *sometimes* àmàtoer, æmatóer *or* æmatyua(r).
Ameer, amia(r).
amende honorable, àm*á*nd onoráabl.
amour, amua(r).
amour-propre, àmuwr propr.
amphora, æmfara.
anabasis, anæbasis.
anacoluthon, ænako'lyúthan.
ancien régime, *ansyèn* reyzhiym.
andante, ànd·àntey, ænd·ænti.
anglice, ænglisi.
Anno Domini, æno' Dominai.
ante meridiem, ænti mirídyem.
à outrance, à uwtr*an*s.
aperçu, àp·êrsü.
aphasia, afeyzya.
Aphrodite, Æfro'dáiti.
a piacere, à piyach·êrey.
aplomb, àpl*ón*.
aposiopesis, æpo'saio'píysis.
a posteriori, ey postiari·ôrai,-ri.
appliqué, àpl·iykey.
appogiatura, àpojatúwra.
appui, apwiy.
a priori, ey prai·ôrai.
apropos, àpropów.
arc-boutant, aarbúwt*an*.
Areopagus, Æriópagas.
arête, àr·êt.
argot, àrgo'.
Aries, Êriiyz.
armada, aaméyda.
arpeggio, àrpéjyo'.

arras, æras.
arrière-pensée, åry·êr p*an*sey.
arrondissement, år*ón*diysm*an*.
artiste, årtíyst.
asafœtida, æsafétida.
Ate, eyti.
atelier, åtelyey.
atoll, atól, ætol.
attaché, atåshey.
auberge, owbêrzh.
au courant, ow kur*an*.
au fait, ow fey.
au fond, ow f*on*.
au naturel, ow nåtürel.
au revoir, ow ravwaar.
auto-da-fé, ôto'daféy.
avalanche, ævalaansh.
avant-courier, aváant, or av·ænkuri'a(r).
ave, eyvi.
ayah, aaya.
Baal, Beyal.
baboo, baabu.
Bacchas, Bækas.
bacillus, basilas.
bacterium, bæktíari'am.
badinage, bådiynaazh, bædinej.
bagatelle, bægatél.
bakshish, bækshiysh.
ballade, bålåd.
ballet, båley.
bambino, båmbíyno'.
banquette, b*an*két.
barége, båréyzh.
bas bleu, baa blö.
bashi-bazouk, bæshibazúwk.
basso-rilievo, båso-rilíyvo'.
basta, båsta.
Bastille, Båstíyl.
bateau, båto'.
baton, baat*on*, bætan.
battue, båtü.
bavardage, båvårdaazh.
bdellium, delyam.
beau garçon, bow gårs*on*.
beau-ideal, bowaidíal.
beau-monde, bo'm*ónd*.
bel-esprit, bel espríy.
belles-lettres, bel letr.
benedicite, benidáisiti.
ben trovato, ben tro'vaato'.
bergfall, berkfål, boegfôl.
bête noire, beyt nwaar.
bêtise, beytiyz.
bézique, beyzíyk.
bienséance, by*èn*sey*an*s.
bienveillance, by*èn*v·eyly*an*s.
biga, baiga.
bijou, biyzhu.
bijouterie, biyzhúwtariy.
billet-doux, bileydúw.
bizarre, bizáar.
bizarrerie, bizáarariy.
bise, biyz
blague, blåg.
blancmange, blamáanzh, blamónzh.
blasé, blàzey.
blonde, blond.
Boanerges, Bowan·oejiyz.
bodega, bo'diyga.
Boer, Bua(r).

bolus, bowlas.
bolero, bo'lêro'.
bonâ fide, bowna faidi.
bon-bon, b*on* b*on*.
bonbonnière, b*on*bonyéa(r).
bon chrétien, b*on*-kreyty*èn*.
bonhomie, bonomiy.
bon mot, b*on* mow, pl. mowz.
bonne, bon.
bonne bouche, bon buwsh.
bon-ton, b*on* t*on*.
bon vivant, b*on* viyv*an*.
bon voyage, b*on* vwàyáazh, b*on* voiáazh.
Boötes, Bo'owtiyz.
boudoir, buwdwaar.
bougie, buwzhiy.
boulevard, bulvaar.
bouleversement, bulvêrsm*an*, bulvóesmant.
bouquet, bukey.
bourgeois, burzhwà (but when meaning a size of printing type, pronounced "boejóis.")
bourgeoisie, burzhwàziy.
Bourse, Burs, Buas.
bouts-rimés, buw riymey.
bravura, bràvúwra.
bric-à-brac, brikabræk.
brochure, broshür.
Brumaire, Brümêr.
brunette, brunét, brünét.
brusque, brüsk.
brusquely, brüskli.
brusqueness, brüsknis.
brusquerie, brüskariy.
buffet, büfey, a refreshment bar.
buffet, bœfit, a sideboard or a cupboard.
bureau, byuaro', byurów, and when an office is meant, sometimes "bürów."
caballero, kàbàly·êro'.
cabaret, kàbàrey.
cabbala, kæbala.
cabriolet, kàbrio'léy.
cache, kàsh.
cachet, kàshey.
cachucha, kachuwcha.
cacique, kasiyk.
cacoethes, kæko'íythiz.
cadenza, kadentsa.
cadi, kaadiy, keydi.
cadre, kàdr.
café, kàfey.
caftan, kàftáan, kæftan.
caisson, keysan.
camera obscura, kæmera obskyúara.
camaraderie, kàmàráadariy.
Campagna, (the) Kàmpáanyà.
campanile, kàmpàníyley.
Canaan, Keynan.
canaille, kànáay.
canard, kànaar, kanaad.
cañon, kænyan.
cantabile, kàntáabiyley.
cantata, kàntáata.
cantatrice, kàntàtríychey.
cap-à-pie, kæpapíy.
capriccio, kàprícho'.

capriccioso, kàprichówzo'.
carafe, karaaf.
carbonari, kàrbo'náariy.
carillon, kàriyly*on*.
carmagnole, kàrmànyól.
carte-blanche, kàrt bl*an*sh.
carte-de-visite, kàrt da viyzíyt.
caryatid, pl. **-ides**, kæri·ætid, -idiyz.
casino, kasiyno'.
catalogue raisonné, kàtàlog reyzoney.
catena, katiyna.
cathedra, kathiydra, kæthidra.
cause célèbre, kowz seléybr.
causeuse, kowzoez.
cavass, kavæs.
cavatina, kàvàtíynà, kævatíyna.
centime, s*ant*·iym.
cerise, seríyz.
chaise-longue, sheyz l*ong*.
chalet, shàley.
chamois, shàmwaa; when leather is meant, "shæmi."
chaperon, shæparown, -on.
char-à-banc, shàràb*an*.
chargé d'affaires, shàrzhey dàf·êr.
charivari, shàriyv·aariy.
chassé, shàsey.
chasseur, shàsoer.
château, shaato'.
chatelaine, shàtaleyn.
chef, shef.
chef d'œuvre, sheydóevr.
chemise, shimíyz.
chemisette, shemizét.
chenille, shiníyl.
cheval-glass, shavàl glaas.
chevaux de frise, shevo' da friyz.
chevrette, shevret.
chiaroscuro, kyaaro'skúwro'.
chiffon, shiyf*on*.
chiffonier, shifanía(r).
chignon, shiny*on*.
cicala, sikáala.
cicerone, chiycheyrówney, sisarówni.
cicisbeism, chichisbíyizm'.
cicisbeo, chichisbéyo'.
ci-devant, siydav*an*.
cinquecento, chingkwichénto'.
clairvoyance, klêrvw·ày*an*s, kleavóians.
claque, klàk.
claqueur, klæka(r).
clientèle, kliy*an*tél, klaiantél.
clôture, klowtür.
cobra de capello, kowbra da kapélo'.
cognac, konyæk.
cognoscenti, kono'shéntiy.
collaborateur, kol·àbo'ràtoer, or spelt **collaborator**, kal·æbareyta(r).
colporteur, kolportoer.
comme il faut, kom iy fow.
commode, kamowd.
communiqué, kom·üniykey.
complaisant, komplezáant.

compte rendu, k*on*t r*an*dü.
con amore, kon åmôrey.
concierge, k*on*syêrzh.
concordat, kankôdæt.
condottieri, kondoty·êriy.
confrère, k*on*frêr.
congé d'élire, k*on*zhey d eylíyr.
connoisseur, koneysóer.
contre-temps, k*on*trat*an*.
conversazione, konvasætsiówni.
coquette, kokét.
cordon, kord*on*.
corps diplomatique, kôr diyplowm·àtiyk.
corsage, kôrsaazh.
cortége, kôrteyzh.
corvée, kôrvey.
costumier, kostyúmya(r).
coterie, kowtariy.
cotillon, ko'tilyan.
couchant, kauchant.
couleur de rose, kuloer da rowz.
coup de grace, kuw da graas.
coup de main, kuw da m*èn*.
coup de soleil, kuw da soléy.
coup d'état, kuw d eyt·à.
coup d'œil, kuw d oey.
coupé, kuwpey.
coupon, kuwp*on*.
coûte que coûte, kuwt ka kuwt.
crayon, kreyan.
crèche, kreysh.
crescendo, kreshéndo'.
cretin, kriytin.
crevasse, kriv·æs.
crochet, krowshey.
croquet, krowkey.
cui bono, kai bowno'.
cuisine, kwizíyn.
cuisse, kwiys.
cul-de-sac, kül da sàk.
Culturkampf, kultuwrkàmpf.
curé, kürey.
Czar, Zaa(r).
Czarina, Zaaríyna.
Czarewitch, **-owitz**, Zaaravich, -vits.
Czech, Chek.
dais, deyis.
danseuse, d*an*soez.
Dauphin, dôfin.
debonair, debanéa(r).
débris, debriy.
début, deybü.
débutant, **-ante**, debüt*an*, -*ant*.
déjeuner à la fourchette, deyzhoeney à là fuwrshét.
démenti, deym*án*tiy.
dénoûment, deynúwm*an*.
de novo, da nowvo'.
depôt, depo'.
de rigueur, da riygoer.
deshabille, desàbíyl.
detour, detua(r).
de trop, da trow.
devoir, devwaar.
dies non, daiiyz non.
Dieu et mon droit, Dyö ey m*on* drwaa.
dilettante, dilit·ænti.
distrait, diystréy.
divan, div·æn.

Dives, Daiviyz.
doctrinaire, doktrinéa(r).
dolce far niente, dolchey faar niéntey.
donna, donà.
douane, duwáan.
double entendre, duwbl' *an*-t*á*ndr.
douceur, duwsoer.
eau de Cologne, ow da Kalown.
eau-de-vie, ow da viy.
écarté, eyk·àrtey.
éclaircissement, eykl·êrsiys-m*an*.
éclat, eykl·à.
edelweiss, eydalvais.
édition de luxe, eydíysy*on* da lüks.
Effendi, Eféndiy.
Eiffel, aifl'.
Eisteddfodd, aistéfod.
élan, eyl*án*.
élite, eylíyt.
éloge, eylówzh.
embarras de richesse, amb·àrà da riyshes.
embonpoint, *an*bon*p*w*è*n.
embouchure, *an*búwshür.
émeute, eymóet, imyút.
employé, *an*plw·àyey, emplóiey.
empressement, *an*présm*an*.
en bloc, *an* blok.
encænia, ensíynya.
enceinte, *ans·èn*t.
encore, *an*k·ôr.
en famille, *an* fàmíyl.
enfants perdus, *anfan* pêrdü.
enfant terrible, *anfan* teriybl.
en masse, *an* màs.
ennui, *an*nwíy.
en règle, *an* reygl.
en route, *an* ruwt.
ensemble, *ans·an*bl.
entente cordiale, *antan*t kordyàl.
entourage, *ant·*uwraazh.
en tout cas, *an* tuw kà.
entrée, *an*trey.
entremets, *an*tramey.
entre nous, *an*tra nuw.
envelope, aanvilowp, envilowp.
epergne, epóen.
esclandre, eskl*an*dr.
escritoire, eskriytwaar.
espiéglerie, espyéyglariy.
espionage, espyonaazh.
esprit de corps, espriy da kôr.
établissement, eyt·àbliysm*an*.
étagère, etàzh·êr.
etiquette, etiykét.
exigeant, -te, egziyzh*án*, -*ánt*.
ex-officio, eks ofíshyo'.
ex parte, eks paati.
exposé, ekspo'zéy.
extempore, ekstémpari.
façade, fàsáad.
facile princeps, fæsili prinseps.
façon de parler, fàs*on* da pàrley.
faience, fai*ans*.
fainéant, feyney*an*.
fait accompli, feyt àk*ón*pliy.
fakir, fækia(r).

fantasia, fæntéyzha.
fantoccini, fænto'chíyniy.
farceur, fàrsoer.
faubourg, fowbuwr.
faute de mieux, fowt da myö.
fauteuil, fowtoel.
faux pas, fow paa.
felo de se, felo' di siy.
femme de chambre, fàm da sh*an*br.
fête, feyt.
feu de joie, fö da zhwà.
fiacre, fiyàkr.
fiancé, -ée, fiy*an*sey.
fiasco, fi'àsko'.
fichu, fiyshü.
finale, fiynáali.
finesse, fiynés.
firn, fiyrn.
flambeau, flæmbo'.
flamboyant, flæmbóiyant.
flèche, fleysh.
fleur de lis, floer da liy.
forte, fortey.
fortissimo, fortíysiymo'.
fracas, fràkà.
franc, frængk.
Frau, Frau.
Fräulein, Froilain.
gala, gaala.
garçon, gàrs*on*.
gasconade, gæskanéyd.
gauche, gowsh.
gaucherie, gowshariy.
Gemini, Jeminai.
gendarme, zh*an*dáarm.
genre, zh*an*r.
giaour, jaua(r).
glacé, glàsey.
glacier, glæsya(r).
glacis, glàsiy.
glissade, gliysáad.
goitre, goita(r).
gramme, gràm, græm.
grande vitesse, gr*an*d viytés.
groschen, groshan.
guillotine, gilyo'tíyn.
guipure, giyp'ür.
habitué, àbíytwey.
harem, hêrem.
hauteur, howtoer.
haut ton, how t*on*.
Hebe, Hiybi.
Herr, Hêr.
hiatus, haiéytas.
Hinterland, Hintarlànt.
honi soit qui mal y pense, honiy swà kiy màl iy p*an*s.
hors de combat, hô da kombà.
hôtel de ville, owtél da viyl.
Huguenots, Hyuganots.
hyperbole, haipóebali.
ich dien, iyç diyn.
imbroglio, imbrówlyo'.
impasse, *èn*paas.
impromptu, imprómptyu.
incognito, inkógnito'.
insouciance, *èn*súwsiy*an*s.
jäger, yeygar.
jalousie, zhàluwziy.
jardinière, zhàrdiynyêr.
je ne sais quoi, zha na sey kwà.

èn, p*in*. *on*, p*ont*. *eun*, *un*. **x**, a*ch*. **ç**, i*ch*.

jet d'eau, zhey d ow.
jeu d'esprit, zhö d espríy.
journal, zhuwrnàl.
jujube, zhuwzhuwb.
Kaiser, Kaiza(r).
khan, kaan.
Khedive, Keydíyv.
kindergarten, kindagaatn'.
kiosk, kiyósk.
kirschwasser, kiyrshvàsar.
kraal, kraal.
kreutzer, kroitsar.
kyrie, kirii.
Koran, Kôr·áan, Kôr·æn, K·ôran.
laissez faire, lesey fêr.
Lama, Laama.
landsturm, làndshtuwrm.
landwehr, làndvêr.
Laocoon, Leyóko'on.
lapis lazuli, leypis læzyulai.
lapsus linguæ, læpsas linggwiy.
lares, lêriyz.
Lateran, Lætaran.
latrine, latriyn.
lazzaroni, lætsarówniy.
legerdemain, lejadaméyn.
levée, levi.
lingua franca, linggwa frængka.
liqueur, liykóer.
littérateur, liteyràtoer.
litre, liyta(r).
locale, lo'kàl.
locum tenens, lowkam tiynenz.
Louvre, (the) Luwvr.
louvre, (a) luwva(r).
Madame, Màdàm.
Mademoiselle, Màdmwàzél.
Madonna, Madona.
Magna Charta, Mægna Kaata.
maison de santé, meyz*on* da s*an*tey.
maître d'hôtel, meytr d owtél.
mal à propos, màl à propów.
marguerite, màrgaríyt.
marionette, mæri'anét.
mark (Germ. coin) maak.
Marseillaise, Maaselyéyz.
massage, màsaazh.
matériel, màtériyel.
matinée musicale, màtiney müziykàl.
mauvaise honte, moveyz *on*t.
mediocre, mediówka(r).
meerschaum, miasham.
mêlée, meyley.
ménage, menaazh.
ménagerie, men·àzhariy.
menu, menü, menyu.
mésalliance, meyzàliy*an*s.
messieurs, meshaz.
métayer, metéyey.
metempsychosis, metempsikówzis.
mètre, miyta(r).
metronome, metronom.
mirabile dictu, miréybili diktyu
mirage, miyráazh.
mitrailleuse, miytràyóez.
modus vivendi, mowdas vaivéndai.
moiré, mwàrey.
Monseigneur, M*on*séynyoer.

Monsieur, Müsyü.
morceau, morsow.
mot, mow.
motif, mo'tiyf.
muezzin, muwédzin.
mufti, mœfti.
munshi, muwnshiy.
naïve, nàiyv.
naiveté, naivtey.
née, ney.
névé, neyvey.
nirvana, noeváana.
nisi, naisai.
noblesse oblige, nobles oblíyzh.
nom de plume, n*on* da plüm.
nom de guerre, n*on* da gêr.
nonchalant, n*on*shàl*án*.
nonchalance, n*on*shàl*áns*.
nonpareil, nonparel.
nous, naus.
nous verrons, nuw vêr*on*.
nouveaux riches, nuwvo' riysh.
nuance, nü*ans*.
oasis, owéysis.
obbligato, obliygáato'.
octroi, oktrwaa.
œsophagus, iysófagas.
olla podrida, ola podríyda.
on dit, *on* diy.
oubliette, uwbliét.
outré, uwtrey.
pace, peysi.
paillasse, pælyas.
paletot, pælto'.
panacea, pænasíya.
papier-maché, pàpyey maashey.
par excellence, pàr ekselans.
parterre, pàrt·êr, paatéa(r).
parvenu, pàrvanü.
Pasha, Pàshà, Pashaa.
passé, pàsey.
passe-partout, pàs-pàrtúw.
pastille, pæstíyl.
patois, pàtwà.
penchant, p*an*sh*an*.
pension, p*an*sy*on*.
perdu, pêrdü.
persiflage, pêrsiyflaazh.
persona grata, poesówna greyta.
personnel, pêrsonel.
petite, patiyt.
petite culture, patiyt kült·ür.
pfennig, pfeniyç.
phthisis, thaisis.
piano (subst.) pi·àno', pi·æno'.
piano (adv.) piáano'.
pianoforte, pi·àno'fôti.
piastre, pi·æsta(r).
piazza, pi·àtsa, pi·ætsa.
pièce de résistance, pyeys da reyzíyst*ans*.
pince-nez, p*ès* ney.
piquant, piykant.
piqué, piykey.
pis aller, piyz àley.
plébiscite, plebisiyt.
Pleiades, Plaiadiyz.
poco curante, powko' kuwràntey.
poignard, ponyad, sometimes spelt "poniard."
point d'appui, pu*èn* d àpwíy.

pongee, ponjiy.
porte cochère, pôrt kosh·êr.
portemonnaie, pôrtmoney.
portière, pôrtyêr.
poste restante, post rest*ant*.
post meridiem, powst mirídyem.
pour encourager les autres, puwr *an*kúràzhey leyz owtr.
pour parler, puwr pàrley.
pour prendre congé, puwr pr*an*dr k*on*zhey.
précis, preysiy.
préfet, prefey.
prestige, prestíyzh.
preux chevalier, pruw shevalía(r).
priedieu, priydyö.
prima donna, priymà donà.
prima facie, praima feyshiy.
procès verbal, prosey vêrbàl.
promenade, promnáad.
pronunciamento, pro'nœnshi'aménto'.
pro rata, prow reytey.
programme, prowgræm.
protégé, proteyzhey.
pugaree, pœgari.
quantité négligeable, k*an*tiytey negliyzhàbl.
quartette, kwôtét.
quasi, kweysai.
quatrefoil, kætrafoil.
queue, kö.
qui vive, kiy viyv.
quondam, kwondæm.
raconteur, ràk·*on*toer.
ragout, raguw.
raison d'être, reyz*on* d eytr.
Rajah, Raaja.
rallentando, ràlent·àndo'.
ranche, raansh.
rapprochement, ràpr·óshm*an*.
rationale, ræshanéyli.
rechauffé, reshówfey.
razzia, ràtsyà.
recherché, resh·êrshey.
reconnaissance, rikónisans.
reconnoitre, rekanóita(r).
refrain, rifréyn.
régime, reyzhiym.
Reichsrath, Raiçsraat.
Reichstag, Raiçstaag.
Renaissance, Rinéys*ans*.
rendezvous, r*an*deyvúw.
rentes, r*ant*.
repertoire, repêrtwaar.
repoussé, rapúsey.
requiem, rekwiem.
restaurant, restor*an*.
résumé, reyz·ümey.
reveillé, revéyey.
reverie, revariy.
riant, riy*an*.
ricochet, riko'shéy.
rôle, rowl.
rondeau, r*on*do',
rondel, r*on*del.
roturier, ro'türiyey.
roué, ruwey.
rouge, ruwzh.
rouge et noir, ruwzh ey nwaar.
roulade, ruwlàd.

ruche, rüsh.
ruse, rüz, ruwz.
sabot, sàbo'.
sachet, sàshey.
saga, seyga.
sahib, saaiyb.
salaam, salaam.
salon, sàl*on*.
sangfroid, s*an*frwà.
sans-culottes, s*an* külót.
sans-façon, s*an* fàs*on*.
sans-souci, s*an* suwsíy.
Sassenach, Sæsinæk.
sauerkraut, sauakraut.
sauve qui peut, sowv kiy pö.
savant, sàv*an*.
savoir-faire, sàvwàr fêr.
savoir-vivre, sàvwàr viyvr.
scrutin de liste, skrüt*èn* da liyst.
scherzo, skêrtso'.
séance, sey*an*s.
seigneur, seynyoer.
seigneury, siynyari.
serviette, sêrvyet.
Sèvres, Seyvr.
sgraffito, græfito'.
sheikh, shiyk.
siesta, siyésta.
Signor, Siynyôr.
Signora, Siyny·ôrà.
Signorina, Siynyôríyna.
silhouette, siluét.
sine qua non, saini kwey non.
sobriquet, sobrikéy.
soi-disant, swà diyz*an*.
soirée, swaarey.
solidaire, solidea(r).
sortie, sôrtiy.
sotto voce, soto' vowchey.
sou, suw.
souvenir, suwvaniyr.
staccato, stàkáato'.
suave, süáav.
sub judice, sœb judisi.
suite, swiyt.
surveillance, soevéylyans.
tableau vivant, tàblo' viyv*an*.
table d'hôte, taabl' d owt.
tapis, tàpiy.
tazza, tætsa.
technique, tekníyk.
terra incognita, tera inkógnita.
tête-à-tête, teyt à teyt.
thaler, taaler.
tic douloureux, tik duwlurúw.
timbre, t*èn*br.
tirade, tiréyd.
toilette, twàlet.
tour de force, tuwr da fôrs.
tournure, tuwrnür.
tout ensemble, tuwt *ansán*bl.
train de luxe, trè*n* da lüks.
trait, trey.
tremolo, tremo'lo.
trio, triyo'.
trisagion, tris·ægion.
troupe, truwp.
tulle, tül.
tu quoque, tyu kwowkwi.
turquoise, türkwàz, toekóiz.
uhlan, uwlan.

ukase, yukéys.
Vallauris (ware), Vàlariy.
valenciennes, vàl*an*syén.
valet, vælit.
valet de chambre, vàley da sh*an*br.
valise, valiyz.
vaudeville, vowdviyl.
vedette, vidét.
vertu, vêrtü.
verve, vêrv.
vignette, vinyét.
vinaigrette, vineygrét.
violoncello, vaialanchélo'.
virtuoso, voetyuówzo'.
vis à vis, viyz à viy.
visé, viyzey.
viséed, viyzeyd.
vivandière, viyv*an*dy·êr.
vivat, viyváa.
viva voce, vaiva vowsi.
volte face, volt fàs.
Walhalla, Vælh·æla.
zeitgeist, tsaitgaist.
zeitung, tsaitung.
zenana, zináana.
zither, zithar.
Zollverein, Tsolfaráin.
zouave, zuwáav.

èn, p*in*. *on*, p*ont*. *eun*, *un*. **x**, a*ch*. **ç**, i*ch*.
à, p*a*tte, M*a*nn. **ö**, p*eu*, schön. **ü**, p*u*, k*uh*n. *an*, p*an*

VI.

HINTS FOR TEACHERS.

Method Recommended.

The subject of phonetics having as yet been very little taught in English schools, the outline of a method which has been found practically useful may not be unacceptable.

The imitative faculties are so strong in early childhood that it is desirable to try to give young children a practical mastery of the sounds from the very beginning, before they can be expected to learn much as to the manner of their formation. They ought to have some drill in pronouncing the sounds of English and French in the Kindergarten. Experience shows that little children of six years of age are quite capable of observing some of the most important distinctions in phonetics, *e.g.* between lip, point and back consonants, between stops and continuants, and between consonants which are voiced and unvoiced. But it is impossible to teach phonetics systematically without some phonetic notation; and as, in secondary schools, most children come having already learnt the ordinary spelling at home, it seems difficult to attempt a course of lessons in phonetics before they are tolerably familiar with the ordinary spelling, say at about ten years of age. And meantime the teacher who is acquainted with the subject may do much in teaching them to pronounce clearly and well, and may lay a good foundation for the more systematic teaching which is to follow.

In the following suggestions on the teaching of phonetics I assume then that the children are about ten years of age, but it is hoped that they may be useful for older pupils also, as it is not proposed to sketch out a course of lessons in detail, but

only to give some broad outlines and general instructions which each teacher can adapt to his own class.

The first and most important matter will be to teach the English sounds as thoroughly as possible, for when this is done, the formation and classification of French and German sounds will easily be understood. But as it may be taken for granted that the pupils already know a little French, at least as it appears in books, and in any case a few foreign sounds are wanted for the pronunciation of loan words from French and other languages, it will be desirable to teach a few of the most prominent sounds of French and German, in connexion with English phonetics, before beginning a systematic study of the sounds of these languages; to do so will vary the lessons agreeably and make them more interesting.

The chief things we have to teach are these :—

1. English sounds and the ordinary alphabet do not correspond.
2. A phonetic English alphabet.
3. A few sounds from French and German.
4. The structure of the vocal organs.
5. Formation and classification of sounds.
6. To read English aloud from phonetic spelling.
7. To analyze English words into their component sounds.

It will be convenient to discuss separately the teaching of each of these divisions of the subject, although instruction in several of them may be going on simultaneously.

I. **Sounds and Symbols do not agree.** First show that the sounds of English do not correspond with the 26 letters of our alphabet, and that—

1. For some sounds we must use digraphs, *e.g.* **sh, th, ee, oo,** as in *sh*e, *th*e, p*ee*l, p*oo*l.

2. For some we have no symbols at all. We cannot distinguish the sounds in h*u*t and p*u*t, *th*is and *th*istle, *s*ir and lei*s*ure.

3. We often use different symbols for the same sound, as in *k*ill, *c*at, *q*ueen, e*ch*o.

II. **The Phonetic Alphabet.** It is best to learn this by

degrees, taking a few new sounds in each lesson, and carrying on simultaneously the teaching as to formation and classification of letters, and the combination of the easier sounds in words.

Point out the difference between the sounds and their names, showing that the names are generally distinct from the sounds.

Be careful to have the names of **ng** and **ê** well pronounced. See pp. 30, 31, 40.

When teaching the vowels and diphthongs, let the list of key-words be learnt first, and then the names of the sounds.

The children should finish learning the alphabet before learning the formation and classification of all the sounds, and it will be convenient to teach the names of the short vowels before attempting the long ones. The reasons for this are that (1) whole sentences can be constructed with short vowels only, and (2) that we use no new symbols for the vowels in *pet*, *pit*, *pot*, *put*. So it is a good plan to teach words having these four vowels as soon as the six stops and three nasals have been learnt. The first spelling lesson contains no sounds besides these, and it might be read in the second lesson of the course.

The order suggested is as follows:—

1. Stops and Nasals with **e, i, o, u**	Spelling Lesson		I.
2. Consonants as far as **dh**	,,	,,	II.
3. All the Consonants	,,	,,	III.
4. The Short Vowels **œ, æ**	,,	,,	IV.
5. The Short Unaccented Vowels **a, i, o'**	,,	,,	V., VI.
6. The Long Vowels	,,	,,	VII., VIII.
7. The Diphthongs	,,	,,	IX., X.

The diphthongs might be learnt after the reading lessons have been begun.

The teacher will find all the rarer sounds fully illustrated on pp. 11–29.

When the children have learnt to analyze **ch, j,** and the diphthongs into the sounds which compose them, they should, in repeating the alphabet, say:

ch = t, sh	**ai** = aa, iy	**oi** = ô, iy
j = d, zh	**au** = aa, uw	**yu** = y, uw

III. The most necessary Sounds in French and

German. These are the vowels in *patte*, *peu*, *pu*, the four nasal vowels, and the consonants in *ach* and *ich*. Diagram V., on p. xv., will be a help in teaching some of the new vowels.

French sounds should also be compared with English when teaching the English diphthongs **ia, ua** in *peer* and *poor*. Compare these diphthongs with the sounds **iy** and **uw** as they occur both in English words without **r** and in French words with **r** following, thus:—

peel	peer	Fr. pire
pool	poor	Fr. pour
	Pronounced.	
piyl	pia(r)	piyr
puwl	pua(r)	puwr

IV. **Structure of the Vocal Organs.** This cannot be explained much more simply than by referring to the diagrams on pp. xiv., xv., and using the explanations on pp. 8–10.

V. **Formation and Classification of the Sounds.** This must be taught in such a way as to lead the children to discover as much as possible by their own observation. Many details which have been mentioned in the previous chapters should be omitted, being intended for the teacher only, who will want to know much more than he is able to impart; but the order in which the chief facts are there explained has been carefully arranged to assist students in passing from the more obvious distinctions to those which are less noticeable, and more difficult to grasp, and this order might be followed in teaching children.

It will certainly be found expedient in teaching to explain consonants before vowels, and the stops first of all. Again, amongst the stops, **p** and **b**, in which the action of the lips can so easily be seen, naturally come first. Then the distinction as to place, between lips, point of the tongue and back of the tongue, is easier to make out than that between voiced and unvoiced consonants, so it should be the first distinction noted. Two children of six have been found quite well able, in one lesson of a few minutes, to pronounce the name of **ng**, and to classify the stops and nasals as lip, point and back consonants,

observing the difference for themselves. The difference between stops and continuants is also very easy to observe, and it might come next in order.

Again, though we have observed that it is convenient to teach the names and sounds of the short vowels at a very early stage, we shall find, when the formation and classification of the vowels are to be taught, that it is easier to begin by studying the long vowels, and not those which are short and fleeting.

It is a useful exercise to let the children write the consonants down the middle of a sheet of paper, gradually filling in the names which describe them, thus:—

ENGLISH CONSONANTS.

Stops	p	Hard	Lips.	
	b	Soft		
	t	H	Point.	
	d	S		
	k	H	Back.	
	g	S		
Liquids — Nasal	m	S	Lips.	
	n	S	Point.	
	ng	S	Back.	
Liquids — Side	l	S	Point.	
Liquids — Trill	r	S		
Continuants	wh	H	Lips.	
	w	S		
	f	H	Lip-teeth.	
	v	S		
	th	H	Point-teeth.	
	dh	S		
	s	H	Point.	
	z	S		
	sh	H		
	zh	S		
	y	S	Palatal.	
	h	H	Glottal.	
Composite	ch = t, sh.			
	j = d, zh.			

The German consonants in *ach* and *ich* might be taught in connexion with the English continuants, the French vowels in *patte*, *peu*, *pu*, immediately after the classification of the five principal vowels, **aa, ey, iy, ow, uw,** and the nasal vowels when all the long English vowels have been studied.

VI. **Reading aloud from Phonetic Spelling.** This exercise is a very necessary one, and will afford an excellent opportunity for training the children to pronounce clearly and well. But it will be found necessary to recognise some differences between the pronunciation represented in this book and that of the teacher, seeing that no two people pronounce exactly alike, and to tolerate some varieties of pronunciation among the children themselves. We cannot fix upon any standard pronunciation which will be universally accepted. There are several pronunciations of English tolerated amongst educated people, besides those which are condemned as vulgar. The teacher should study the varieties of pronunciation pointed out on pp. 76–84, as well as the common mistakes to be guarded against on pp. 111–115.

Though it has been thought desirable to use fixed forms of spelling for the weak and variable words, it must be remembered that this does not accurately show their pronunciation when combined in sentences, and the teacher must not encourage an unnatural use of the emphatic forms. He should study the list of weak words on pp. 79, 80, and make the children notice some of the weak forms in the course of the reading lessons.

It would not be difficult to begin reading a narrative in the very first lesson, deciphering it by the help of an occasional reference to the phonetic alphabet; but this course is not recommended. The children would not see what was aimed at, or why they should be troubled with an unaccustomed spelling, unless they had first received a little instruction in phonetics. Before they attempt to read a narrative they should (1) commit to memory all the consonants and vowels (the diphthongs might be learnt afterwards); (2) learn some of the more obvious distinctions between different classes of sounds; and (3) read some of the spelling lessons—at least the first five—learning to spell the words aloud. They might begin to read

the first spelling lesson as early as the second lesson of the course.

VII. **Analysis of Words.** This is a matter of no little difficulty, because in English we pronounce unaccented words and syllables so indistinctly, and some of the sounds are so short and fleeting that it is difficult to ascertain their real character. Moreover our minds are much confused by our irregular spelling, and it is as difficult to learn to trust the ear in phonetics as to trust the eye in drawing. Just as the beginner in drawing thinks he sees foreshortened lines and spaces nearly as large as those which face him, because he knows what their size really is, and imagines that a distant hill looks green when it really looks blue or purple, because he knows if it were near he would see it to be covered with green grass and trees, so that he cannot, without long training, learn to trust his sight and draw things as they appear; so beginners in phonetics, thinking they know words to be pronounced according to the spelling, seem unable to trust their ears and to write down what they hear. And even after some training, we are still liable, when we repeat words to see how we pronounce them, to depart from the pronunciation which we use when we are speaking unconsciously.

For instance, Dr. Ellis tells of an old lady who stoutly asserted that she always pronounced *lecture* as *lektyuar*, and the very next minute unawares said *lekchar*, with the same ending as *teacher*, just like other people. Dr. Sweet too observes that few people realize that they pronounce *farther* and *save her* exactly like *father* and *savour*. It is a good experiment, if we can find a friend upon whom we may venture to try such experiments without endangering our friendship, to ask some one who says *this year*, changing the **s** into **sh**, or adds **r** to *idea* in *the idea of it*, whether he ever pronounces in this fashion, for the reply will undoubtedly be an indignant denial, although most cultivated men and a large proportion of cultivated women pronounce in this manner, and we shall probably soon catch him in the very act he so vehemently repudiated.

As therefore the analysis of words is difficult, and that of sentences far more so, it will be sufficient to ask children to

analyse single words. For this purpose they should have much practice in—

(1) Spelling aloud words pronounced by the teacher.

(2) Spelling aloud words seen in phonetic spelling.

(3) Writing phonetically from dictation; and lastly,

(4) Transcribing into phonetic spelling words and passages spelt in the ordinary way.

This last is difficult, and should be reserved to the end of the course. A series of graduated exercises in it is given at II. 67–75. For the Key, see I. 115–119.

How to Spell aloud. The only difficulties here are (1) Syllable division, and (2) How to name the short vowels. Rules for syllable division are given on pp. 72–74; but the teacher will not go far wrong if he follows these two simple directions. (1) Aim at a natural division of syllables, according to sound and not according to spelling. *Hour*, *fire*, and *chasm* are dissyllables in reality, just like *power*, *higher*, and *season*, and should be divided accordingly. (2) When several consonants occur between two vowels they may be divided at pleasure in the way which seems most natural.

Short accented vowels, when isolated, are to be called **œt, æt, et, it, ot, ut,** because it is difficult to pronounce them alone, but the introduction of the **t** sound would make a confusion in spelling, so the children should take them with the consonant which follows, not breaking up at all such monosyllables as *if*, *on*, and dividing such words as *bed*, *nod* into two parts only, thus:—**b, ed; n, od.**

Short unaccented vowels require to be treated differently, except **i** in close syllables, that is in syllables ending with a consonant. **I** may be taken with the consonant following it in such words as *in-tend*, *dis-tress;* but in open syllables, where no consonant follows in the same syllable, it must be pronounced alone, *e.g.* in *ni-sés-i-ti*, *di-póz-i-ta-ri*.

The unaccented vowels **a** and **o'** are to be called by their names—**a** and *short* **o'**. Otherwise, if **a** were taken with a consonant following, the children would identify it with **œ**, making the **an** in *organ* (ôgan) just like **œn** in *hunter* (hœntar), and if they tried to pronounce an isolated **o'**, or **o'** with a con-

sonant following, they would really pronounce **ow**, making **o'z** in *folo'z* like **owz** in *flowz*.

The short open unaccented vowels **u** as in *intu*, *influ'ans*, and **ey** as in *essay* (esey), *survey* (soevey), subst., are so rare, except when **u** occurs as part of the diphthong **yu** (see pp. 53, 54), that it is hardly worth while to make the children call them *short* **u** and *short* **ey**. It may suffice to call them **uw** and **ey**.

Miscellaneous Exercises. The teacher will have no difficulty in inventing a variety of exercises to test the children's knowledge and cultivate their powers of observation. It will interest them, for instance, and be useful also, to give them a list of words in ordinary spelling illustrating the nine values of the letter *a* (pp. 39 f.) or the four values of the digraph *ng* (p. 33), and to ask them to write after each word the proper phonetic symbol for *a* or *ng*. But it would be a waste of time to attempt to show them all the intricacies of ordinary spelling, as exhibited in the exx. on pp. 11–29.

How to teach the Sounds of French and German. It is so easy to explain the sounds of French and German when once a good foundation of English phonetics has been laid, that the teacher will probably find no difficulty in simplifying the French and German sections of this book and adapting them to his class. The cultivation of the ear and the vocal organs to enable the children to distinguish and reproduce correctly the new sounds and combinations of sounds, will no doubt require a good deal of patience, but the work will be wonderfully facilitated by a sound elementary knowledge of phonetics, and what is learnt will be so clearly grasped that it will not easily be forgotten.

The other important requirement is that, in the children's first course of lessons in a foreign language, some sort of phonetic spelling should be used. The particular alphabets used in this work are commended to the teacher's notice as being peculiarly easy to read, to write, and to print; but it is probable that some may prefer to use the international alphabet of the *Maître Phonétique*, or the French alphabet of Franke's *Phrases de tous les Jours*, as that little book contains such good material for conversation.

Teachers who have tried the experiment of using phonetic spelling in this way are unanimous in pronouncing it a far more effectual plan than to begin with ordinary spelling. The child sees how each word should be pronounced, and is saved from those perpetual corrections and fault-findings which are so wearisome and discouraging to beginners. To those who observe that this involves the trouble of learning two things instead of one, M. Passy's reply is that when a man is told to convey a load from one place to another, he does not complain because he has to take a wheelbarrow as well.

It may perhaps be useful and instructive to print here the rules which have been adopted by the *Phonetic Teachers' Association.*

PRINCIPES PÉDAGOGIQUES DE L'ASSOCIATION PHONÉTIQUE DES PROFESSEURS DE LANGUES VIVANTES.

Secrétaire, M. Paul Passy, 6, *Rue Labordère, Neuilly s. Seine.*

1.—Ce qu'il faut étudier d'abord dans une langue étrangère, ce n'est pas le langage plus ou moins archaïque de la litérature, mais le langage parlé de tous les jours.

2.—Le premier soin du maître doit être de rendre parfaitement familiers aux élèves les *sons* de la langue étrangère. Dans ce but il se servira d'une transcription phonétique, qui sera employée à l'exclusion de l'orthographe traditionelle pendant la première partie du cours.

3.—En second lieu, le maître fera étudier les *phrases* et les tournures idiomatiques les plus usuelles de la langue étrangère. Pour cela il fera étudier des textes suivis, dialogues, descriptions et récits, aussi faciles, aussi naturels et aussi intéressants que possible.

4.—Il enseignera d'abord la grammaire inductivement, comme corollaire et généralisation des faits observés pendant la lecture; une étude plus systématique sera réservée pour la fin.

5.—Autant que possible, il ratachera les expressions de la langue étrangère directement aux idées, ou à d'autres expres-

sions de la même langue, non à celles de la langue maternelle. Toutes les fois qu'il le pourra, il remplacera donc la traduction par des leçons de choses, des leçons sur des images et des explications données dans la langue étrangère.

6.—Quand plus tard il donnera aux élèves des devoirs écrits à faire, ce seront d'abord des reproductions de textes déjà lus et expliqués, puis de récits faits par lui-même de vive voix; ensuite viendront les rédactions libres; les versions et les thèmes seront gardés pour la fin.

Common Mistakes.

The varieties of pronunciation among educated English people are so numerous and so perplexing, that it is by no means easy to say what may be tolerated and what must be reckoned as a mistake. In the following list I mention some pronunciations which occur in the most instructive book which has been written on English pronunciation—Dr. Sweet's *Elementarbuch*. But I wish it to be understood that I do not deny that some of these so-called mistakes, *e.g.*, *dhi aidíar av it*, are extremely common amongst educated Englishmen. I do not presume to lay down any authoritative rule of pronunciation, but it may perhaps be useful to point out what I myself should aim at in teaching children to pronounce the English language. Teachers of children are compelled to be dictators.

The following list is not meant to include provincialisms or vulgarisms of any sort, but only some slip-shod habits into which well educated people may easily fall unawares.

I. Do not introduce final **r** because the next word begins with a vowel. Avoid :—

1. **–a** changed to **–ar,** as in "Vikt·ôri'ar auar kwiyn," "dhi aidíar ov it," "dha sowfar iz kœvad," etc.

2. **–ô** changed to *ôr*, as in "dha lôr av dha Lôd."

3. **–aa** changed to **–aar,** as in "papaar iz gôn aut."

4. **–o'** changed to **–ar,** as in "dha windar iz owpn'," "dha felar iz leyzi."

II. Do not alter final point consonants because the next word begins with **y**. Avoid :—

1. **s** changed to **sh,** as in "dhish yoer," "siksh yoez." This practice is extremely common, even amongst highly educated

people. A lady of the name of *Alice Young*, told me that a large proportion of her friends called her "Ælish Yœng," and many dignitaries of the Church are caught in this pitfall.

2. **z** changed to **zh**, as in "æzh yuzhwal," "æzh yet," "ôl dhiyzh yoez," "preyzh yiy dha Lôd." The change of **z** to **zh**, or to **sh**, before **sh** in such phrases as "is she," pronounced "izh" or "ish shiy," seems however to be unavoidable in rapid speech.

3. **t**, with **y** following, changed to **ch**, as in "hi wil miy chuw" (miyt yuw), "laas chiar" (laast yiar), "ey chiaz agow" (eyt yiaz), "down chuw (or "cha") now" (downt yuw). In "laast yiar" avoid also dropping the **t** and reducing it to "laash yiar."

4. **d**, with **y** following, changed to **j**, as in "it woz pey jestadi" (peyd yestadi), "it mey ju heziteyt" (meyd yu).

III. Pronounce clearly the endings **n, ing, o', ô, iti.** Avoid:—

1. **n** changed to **m**, after a lip consonant, as in "ilévm' a klok," "givm' œp," "a kœp m' sôsar."

2. **ing** changed to **in**, as in "telin," "givin," etc.

3. **o'** changed to **a**, as in "winda," "pila," for "windo'," "pilo'."

4. **ô** changed to **oa** (=**ôa**), as in "ritn' in dha loa," as if *lore* were written instead of *law*. So *raw*, *daw*, *flaw* must have a pure unaltered vowel, and not end with a vowel glide as *roar*, *door*, *floor* often do.

5. **iti** changed to **ati**, as in "yunati," "abilati."

IV. Keep **ty** and **dy** clear in accented syllables. Avoid:—

1. **ty** changed to **ch**, as in "opachuwniti" (opatyuniti).

2. **dy** changed to **j**, as in "juaring" (dyuaring). Observe that in unaccented syllables the change of **ty** to **ch** is often allowed, as in *nature*, *venture*, *question*, and the change of **dy** to **j** occasionally, as in *soldier*.

V. Pronounce **r** carefully in unaccented syllables. Avoid:—

1. Introducing **a** before it when it follows a consonant, as in "Henari," "œmbaréla."

2. Dropping an **r** or otherwise mispronouncing a word in which **r** occurs twice, as in *laibrari*, *Febru'ari*, *tempararili*, *sekritari*, *ditiari'areyt*, *litarari*, *lœbaratari*, mispronounced "laibri," "Febyuari," "temparali," and so on.

VI. Keep **a** and **i** distinct from one another in unaccented syllables, as far as can be done without pedantry. Avoid:—

1. **i** changed to **a,** as in "Apral," "vizabl'," "herasi," as well as in the ending **-iti,** already mentioned.

2. **a** changed to **i,** as in "mirikl'."

Avoid also these miscellaneous mistakes, which are all heard in the speech of educated people:—

	Mispronounced.	*Properly.*
antarctic	æntàatik	æntáaktik
arctic	aatik	aaktik
aye (yes)	ey	aai[1]
biography	biyografi	baiografi
calisthenic	kælisténik	kælisthénik
catch	kech	kæch
christian	krishtyan	kristyan *or* krischan
drama	dræma	draama
economic	eko'nomik	iyko'nomik
God	Gôd	God
heterogeneous	hetaro'gényas *or* hetaro'jenyas	hetaro'jíynyas
homogeneous	howmo'gényas	howmo'jíynyas
I dare say	ai desey	ai dear sey
idyll	idil	aidil
Isaiah	Aizaia	Aizaaia
just	jest	jœst
neighbourhood	neybarud	neybahud
nomenclature	nowménklachar	nówmenkleychar
panorama	pænar·æma	pænaráama
philanthropic	filantrópik	filanthrópik
philosopher	filósifar	filósafar
presumptuous	priz·œmshas	prizœmtywas
primer	praimar	primar
question	kwesshan *or* kweshshan	kweschan
recognise	rekanaiz	rekagnaiz
rheumatism	ruwmatizam	ruwmatizm'

[1] On the diphthong *aai*, see p. 54.

	Mispronounced.	*Properly.*
schism	sizim	sizm'
sure	shoar	shuar
surely	shôli	shuarli
thank	thengk	thængk

And, above all, avoid :—

Faults characteristic of Teachers, that is to say, pedantic efforts to pronounce as we spell. The derivation of the word "pedantic" might in itself serve as a warning against this fault, but it will be useful to give some illustrations of what is meant. A well-known teacher of elocution tells me that she thinks she shall be compelled to leave off teaching in girls' schools, because the mistresses require, amongst other things, that she should make the girls pronounce *mountain* and *fountain*, with the ending *-teyn*, like *obtain*, and several of the mistakes given below are such as none but teachers could, I think, be guilty of, though others are more widely spread.

	Mispronounced.	*Properly.*
mountain	maunteyn	mauntin
fountain	faunteyn	fauntin
cp. **villain**		vilin
chaplain		chæplin
captain		kæptin
curtain		koetin
often	ôftan *or* oftan	ôfn' *or* ofn'
cp. **soften**		sôfn' *or* sofn'
associate (sb.)	asowsyit	asowshyit
associate (vb.)	asowsieyt	asowshieyt
cp. **social**		sowshal
musician		myuzíshan
officiate		ofíshieyt *or* afishieyt
propitiation	pro'pisieyshan	pro'pishieyshan
conquer	kongkwar	kongkar
cp. **exchequer**		ekschékar
liquor		likar

	Mispronounced.	*Properly.*
soldier[1]	sowldyar	sowljar
inspiration	inspaireyshan	inspireyshan
recitation	riysaiteyshan	resiteyshan
cp. **admiration**		ædmireyshan
resignation		rezigneyshan
respiration		respireyshan
England	Enggland	Inggland
cp. **pretty**		priti
says, said	seyz, seyd	sez, sed

KEY TO THE SPELLING LESSONS.

I.

ate	it	on	pot	kid	good	big	men
ebb	in	pet	put	cod	nook	bog	king
egg	odd	pit	bed	could	cook	Tom	gong

II.

ill	rock	wet	fill	pith	thick
if	rook	thin	full	with	lock
of	when	then	bull	fit	look
wreck	wen	them	deaf	foot	pull
rick	whet	fell	give	wood	wool

III.

is	was	should	yell	chick	etch	rich
this	wash	shook	his	hook	edge	hedge
puss	dish	yes	hiss	John	which	lodge
says	push	yet	chin	Jem	witch	push

IV.

up	as	cup	rag	dove	rash	madge
us	ash	cap	thumb	have	push	gush
at	buck	bud	than	thus	much	bush
add	back	bad	sung	puss	match	dull
am	book	rug	sang	rush	judge	pull

[1] The only words with endings similar to that of *soldier*, are *procedure*, *verdure*, *grandeur*, and it is best to pronounce *-jar* in them all; but as they are not in such common use as *soldier*, the ending *-dyar* is

V.

amid	abash	villa	dollar	colour
aback	attach	Bella	miller	manner
attack	amass	Anna	rudder	matter
among	amiss	Hannah	gunner	mother
above	ahead	collar	fuller	summer

VI.

a	that demonstrative	the orange	pretend
an	to	the nuts	select
and	two, too	putty	protect
the before vowel	a man	folly	window
the before consonant	an ox	fully	follow
that rel. or conj.	pen and ink	resist	following

VII.

palm	they	he	pause	no	who
calm	obey	me	port	go	do
barn	pale	see	law	so	shoe
cart	pace	feel	draw	bowl	rude
are	eight	piece	for	boat	rule
far	gate	machine	nor	coat	boot

VIII.

burn	fairy	father	repairing	recourse
turn	hairy	martyr	despairing	portion
dirt	Mary	regard	daisy	mowing
hurt	daring	bazaar	station	motion
word	wearing	return	peaceful	ruler
Persian	tearing	deserve	deceive	truthful

IX.

bide	prying	how	join	joying	new
bite	flying	now	choice	cloying	few
cry	house	bowing	boy	duke	unique
fly	mouse	allowing	joy	duty	unite

allowable. Soldiers themselves cry out that they would rather be called *sojaz* than *sowldyaz*, when some young lady at a penny-reading scrupulously pronounces the word according to the spelling.

X.

wear	there	rear	door	hoar
pear	hair	fears	more	poor
where	ear	seer	roars	tours
air	peer	hear	soars	doer
tares	tiers	oar, ore	wore	moor
dares	dear	or	four, fore	wooer
cares	mere	pour	for	sure
rare	near	tore	nor	brewer

KEY TO THE EXERCISES.

Exercise I.

Bel, eg, in, stif, od, ful, digd, livd, led, ded, piti, meri, sori, Wili, redi, sens, stik, blok, horid, plenti, plentifuli.

Exercise II.

Jon hæd a gud dog. Flori lukt æt it. A bæg ful ov wul. A wuli læm. Hiz fut iz wet. Hiz hænd iz ful. Sæm left hiz buk. Jim tuk it. Wili iz not stedi. Giv him ten minits.

Exercise III.

Æn iz a gud kuk. Henri hæz a priti boks. Ten penz. Twenti pens. Fifti buks. Siksti bedz. Meni koks and henz. A boks ov briks. Wili nokt. Jon helpt Tom. Mini hæz bred and egz. Ned spelz wel. Kiti hæz meni frendz.

Exercise IV.

Dha bel woz ringing. Æni woz thingking. Dha læm iz dringking. Mezhar dhis bit ov wud. A mosi bængk. A hoch-poch. Mæch dhæt red wul. Put in a stich. Dringk dha milk. Fæni iz æt lezhar. Ned hæz a trezhar. Jon iz veri ænggri. Tom iz ænggling.

Exercise V.

Heyst meyks weyst. Now peynz, now geynz. Il wiydz grow apeys. Ikstriymz (or *ckstriymz*) miyt. Chæriti biginz

æt howm. Greyt iz dha truwth, and it shæl priveyl. Nœn ov dhiyz thingz muwvd him. Dha tœng iz not stiyl, bœt it kœts. Trezhaz ov wikidnis (or *-nes*) profit nœthing.

Exercise VI.

Aamz aar dha solt ov richiz. Truwth mey biy bleymd, bœt kaant biy sheymd. Hiy dhat sliypith (or *-eth*) in haavist iz a sœn dhat kôsith sheym. A sôft (or *soft*) aansar toenith awey rôth. Ôl hoer paadhz aar piys. Fôwônd, fôraamd.

Exercise VII.

A stich in taim seyvz nain. If dhau duw il, dha joi feydz, not dha peynz; if wel, dha peyn dœth feyd, dha joi rimeynz. Dha pæn sez tu dha pot, "Kiyp ôf, ôr yu l smœch miy." Moedar wil aut. Huw nowz nœthing, dauts nœthing. Wœn fow iz tuw meni, and a hœndrad frendz tuw fyu. Now krôs now kraun.

Exercise VIII.

Aut ov det, aut ov deynjar. A profit hæz now onar in hiz own kœntri. Fizishan, hiyl dhaiself. Dha risiyvar z (or *-vaz*) æz bæd æz dha thiyf. A rowling stown gædhaz now mos. Dhau shælt suwnar ditekt an ænt (or *aant*) muwving in dha daak nait on dha blæk oeth, dhæn ôl dha mowshanz ov praid in dhain haat.

Exercise IX.

Mæn pro'powziz, God dispowziz. Kowlz tu Nyukaasl'. Misfôchanz nevar kœm singgl'. Hevn' and oeth fait in veyn agenst (or *ageynst*) a dœns. Dha rivar paast and God fôgotn'. When dha teyl ov briks iz dœbl'd, Mowziz kœmz. Iz Sôl ôlso' amœng dha profits?

Exercise X.

Moar heyst woes spiyd. A skôldid dog fiaz kowld wôtar. Il duaz aar il diymaz. Dhear z (or *dheaz*) meni a slip twikst dha kœp and dha lip. Dha fiar ov mæn bringith (or *-eth*) a snear. A puar mæn iz betar dhæn a fuwl. Bifoar onar iz hyumiliti.

Exercise XI.

Dha greyps aar sauar. Nolij iz pauar. A boent chaild dredz dha faiar. It iz nôt, it iz nôt, seth dha baiar, bœt when hiy iz gôn (or *gon*) hiz wey, dhen hiy bowstith. Dhey woer mæriing and giving in mærij. Tu dha pyuar ôl thingz aar pyuar. Wiy kaunt dhem blesid which indyuar (or *endyuar*).

Exercise XII.

A hôri owld mæn. A dêring robari. Dha doar woz ajaar. Wud iz pôras. Clêra wil not ritoen. Mêri iz injoiing hoer raid. Mistar Jownz iz imploiing a gaadnar. Hoer mowtivz aar not apêrant. Maroko' weaz wel. Sêra iz laiing daun. Luwiyza iz œntaiing a not. Dhey aar ristôring dha choech.

Exercise XIII.

Class 1.	*Class* 2.	*Class* 3.
divízhan	pro'tékt	kondiséndt
sivériti	adváiz	ritóen
obzavéyshan	paréntal	ditóemin
iksp'ænshan, *or* eksp'ænshan	o'bíydyant	igzíbit, *or* egzíbit
eksibíshan	mo'lést	intélijant
prejudíshal	kantínyu	intímideyt
insensibíliti	abóminabl'	disláik
dilyúzhan	kansíyl	
imposibíliti		
obligéyshan		

VII.

FRENCH ANALYSIS.

The following pages are not an attempt to treat the sounds of the French language very fully, but only to give an easy introduction to the study of French pronunciation, in the hope that students will at least go on to read M. Paul Passy's *Sons du Français* and *Le Français Parlé*, if they have not leisure to attempt any larger treatises on the subject. The pronunciation of the French language presents special difficulties to English people, for French and English are strongly contrasted with one another, not only in their system of sounds, but in their accentuation and intonation. German pronunciation is comparatively easy.

The Consonants.

This is the easiest part of our task. A comparison of the table of French consonants on p. vii. with the English table on p. vi. does indeed show a formidable array of nine new consonants, five of which are included in the alphabet on p. iv., but the difficulty is greater in appearance than in reality, as will be seen when these consonants are explained in detail.

No less than five of the symbols in the scheme of French consonants on p. vii., namely, **r**^{2}, ʿ**r**^{2}, ʿ*u*, ʿ**w**, and ʿ**y**, can be dispensed with in writing, though they are wanted to make the scheme complete, and to enable us to explain the sounds of French.

It will be found that the points requiring most attention are the use of unvoiced **l** and **r**, as in *table* and *autre* (tabˈl, ôtˈr), and what is really more difficult, the use of the familiar voiced **r** in unaccustomed positions.

The Stops.

The French stops, **p, b, t, d, k, g,** correspond with the English stops. They are formed in the same way, and we use the same symbols to represent them. The usual symbols for **k** are *c* and *qu*, as in *cou*, *qui* (kou, ki).

There are, however, three points of difference in the formation and sound of the French and English stops, recognised by phoneticians, but not very important for beginners. First, the English hard stops, **p, t, k,** when they occur before an accented vowel, are pronounced with a forcible expulsion of the breath, so that they may be said to be aspirated, and this is not the case in French.

Secondly, according to M. Passy, the French soft stops, **b, d, g,** differ from English **b, d, g** in being fully voiced.

And thirdly, the French point stops **t** and **d** are formed by placing the point of the tongue against the upper teeth (some say the back and some the edge of the teeth), whilst in the English **t** and **d** the point of the tongue touches the upper gums. They are therefore decidedly further forward than our point stops.

The Liquids.

The Nasals. The French nasals are three in number, **m, n** and **ñ.** The back nasal (English and German **ng**), does not exist in French, but we find a new palatal nasal **ñ,** which does not occur in English and German.

The Lip-Nasal M is, properly speaking, a voiced consonant, but under special circumstances it is liable to become voiceless. It is never syllabic as in English. At the end of a breath group, after a consonant—a position in which English **m** becomes syllabic—it is voiceless, and is written thus: **'m,** as in the words *prisme*, *rhumatisme*, pronounced *pris'm*, *rumatis'm*. Compare English *chasm*, *criticism* (kæzm', kritisizm'). On the pronunciation of words like *prisme*, when not at the end of a breath group, see pp. 140–142.

The Point-Nasal N is slightly different from the English **n,** in that the point of the tongue is placed against the teeth. In this respect it corresponds with the French point-stops **d** and **t.**

The Palatal-Nasal ñ. This sound does not occur frequently, and like the English and German **ng,** it is never heard at the beginning of a word. It is formed in the same part of the mouth as **y,** that is, by the front of the tongue and the hard palate. But the tongue comes into contact with the palate, so that, as in the case of the other nasal consonants, the mouth passage is closed, and the breath is sent through the nose. The nearest approach to it in English is the **ny** in *onion*, *pinion* (œnyan, pinyan).

M. Passy says that French people have different ways of pronouncing this sound, and that many educated people sound it as **ny,** making the last syllable of *régner* like that of *panier*. But in *panier*, and wherever **n** is followed by **y, n** is not formed in the same place as **t** and **d,** but is more or less thrown back, or palatalized.

L in French, like **t, d** and **n,** is formed by placing the point of the tongue against the teeth; and as in English **l,** the sides, or at least one side of the tongue, is left open as a passage for the breath. But the most important point to be observed is the same which has been already noticed in explaining French **m.**

Voiceless L. At the end of a breath group, after a consonant, French **l** is always voiceless, and we represent it by **'l.** This requires special attention, for in the same position English **l** is voiced and syllabic. Compare English *table*, *noble*, with French *table*, *noble*. Breathed **l** will present no difficulty to those who have mastered the distinction between breathed and voiced sounds. See pp. 31f. On the variations of such words as *table*, *peuple*, under different circumstances, see pp. 140–142.

The Welsh breathed **l,** written *ll* in *Llangollen*, etc., differs from French **'l** in having the breath expelled much more forcibly, so that it may be said to be aspirated, and also in occurring sometimes at the beginning of words.

L Mouillé. This sound is the same as the Italian *gl*, and is an **l** formed by contact of the tongue and palate, corresponding to the palatal-nasal **ñ.** It is still heard in the South of France, but has been superseded in the north by **y,** and may therefore be omitted from our alphabet.

R and R². The symbol **r²** is used to denote the guttural **r** which is used in Paris and is now becoming general in all the large towns of France. It is very different from our English **r**, being formed further back in the mouth than **k** and **g**, by trilling the uvula. But in the country and the smaller towns **r** is formed as in English, with the point of the tongue, and this pronunciation is not considered faulty. And the Parisian guttural **r²** is not allowed to be used on the stage, or in singing.

It is quite unnecessary for English people to learn to pronounce **r²**, and indeed it is so difficult for us that the attempt would certainly result in failure.

Some forty years ago the Parisian guttural **r** was thought to be affected, and the servant-maids who were engaged to speak French with us in the nursery were chosen from the district round Orleans, so that we might learn the purer French of that province.

Voiced R. French **r**, like the other French liquids, is usually voiced, and the French voiced **r**, when formed with the point of the tongue, is like the English **r** in *rat*, *tree*, etc., but more distinctly trilled. Yet it is perhaps the most troublesome of all the French consonants for English students. For in English this sound never occurs before a consonant, nor is it ever heard at the end of a word, unless the next word begins with a vowel. Moreover, it usually converts the preceding vowel into a diphthong, by introducing the sound **a**, as in *peer*, *poor* (pia(r), pua(r)). See pp. 57f. So English people find it very difficult (1) to pronounce **r** as a consonant when it is final or followed by another consonant, and (2) to keep long vowels followed by **r** pure to the end.

Although French **r** is short, and slightly trilled as compared with the **r** heard in Italian, the best way to learn to pronounce it properly is to begin by practising a long trill, and then to learn to hold the vowels which precede it steady and unchanged passing suddenly from them to the **r** sound. It will be a useful exercise to learn to distinguish accurately between the English and French words given below, where the difference is only in the treatment of **r**.

English.	*French.*	*English.*	*French.*
peer	pire	rear	rire
tier	tire	sere	sire
dear	dire	poor	pour
leer	lyre	tour	tour

Voiceless R. The sound **r** follows the same rule as **m** and **l,** becoming voiceless at the end of a breath group after a consonant, as in *poudre*, *maître* (poud'r, mèt'r). '**R** is rather more difficult for English people than '**l,** and needs some practice. It should be pronounced very softly. It is a good exercise to learn to make a long trill without any voice. The sound is very like the purring of a cat.

Compare with Fr. "*sant*'r," "fib'r," Eng. *centre*, *fibre* (senta(r), faiba(r)), where we introduce the obscure vowel **a,** and do not pronounce the **r** unless a vowel follows in the next word.

On the pronunciation of the above words, when not at the end of a breath group, see pp. 140–142.

The Continuants.

The Front-round Lip-continuant *U.* This sound is heard in *huile*, *huit*, *nuit*, *lui*, etc., and is apt to be confounded by English people with **w** or **ou** (Eng. **uw**). They do not distinguish as they ought between *lui* and *Louis* (l*ui*, Lwi), but pronounce them both alike "lwi" or "loui."

The consonant *u* is derived from the vowel **u,** bearing the same relation to it as the consonants **w** and **y** do to **ou** and **i** (Eng. **uw** and **iy**) respectively. See pp. 35, 38. So when the student can pronounce the French **u** in **bu, lu, nu,** etc., he need only try to pronounce this vowel very rapidly and pass quickly to the vowel which follows, and he will not fail to produce the consonant **u** in *buis*, *lui*, *nuit*, etc.

Observe that the action of the lips is the same for **w** and *u*, but a different part of the tongue is raised, namely, the back for **w** and the front for *u*.

Voiceless *U.* The lip-continuant *u* generally ceases to be voiced when it follows a voiceless consonant, as in *puis*, *fuis* (p'*ui*, f*ui*). But some Frenchmen pronounce *u* in *puis* like

u in *buis*, so the distinction is not of much importance, and it is practically unnecessary to write ʿ*u*.

The Back-round Lip-continuant W. This does not occur in French so frequently as in English, but it is heard in *oui*, *Rouen*, *bois*, *voix* (wi, Rwan, bwa, vwa) and many other words. After a voiceless consonant it generally becomes voiceless, as in *poïds*, *foi* (pʿwa, fʿwa); but there is no necessity to use the symbol ʿ**w**. It is never so strongly aspirated as the English **wh** in *where*.

There is some difference between English and French **w** heard when we carefully compare them, as in French *oui* and English *we*. The distinction appears to be that French **w** is narrow, whilst English **w** is wide.

The Lip-teeth Continuants F and V. These are like English **f** and **v**, and need no special remark.

The Point-Continuants or Sibilants S, Z, CH, J. All that we need notice here is that in French **ch** and **j** stand for the simple sounds which are represented in English by **sh** and **zh**, and not for the composite sounds **tsh** and **dzh**, for which we use the symbols **ch** and **j**. French *chou* is like English *shoe*, and not like *chew*, and French *joue* differs in like manner from English *Jew*. Many French words, such as *je*, *joue*, *jeune*, begin with **j** = English **zh**, a sound which we use only in the middle of words, as in *leisure*, *treasure*, *measure* (lezhar, trezhar, mezhar), etc.

The Palatal Continuant Y. This sound very seldom occurs at the beginning of words, and is not often represented by **y**. The symbols for it are **i**, **ï**, **y**, **ill** and **ll**, as in *bien*, *viens*, *mangions*, *aïeul*, *yeux*, *joyeux*, *paille*, *fille* (byèn, vyèn, manjyon, ayeul, yeû, jwayeû, pâ:y, fi:y). Though not so difficult as the **l** mouillé which it has superseded, see p. viia. 12, it needs attention and practice, because in English we are not accustomed to pronounce it at the end of our words.

Y after a hard consonant generally becomes voiceless, following the same rule as *u* and **w**. It is voiceless, for instance, in *pied*, *chien* (pʿyé, chʿyèn), but it is practically unnecessary to use the symbol ʿ**y** to represent this sound. ʿ**y** is nearly the same as the German *ch* in *ich*.

The Glottal Continuant H. This sound has ceased to be used in Paris and in most parts of France. The so-called aspirated **h** only denotes that there must be no liaison with the preceding word. But this produces an awkward hiatus, quite contrary to the genius of the French language, *e.g.* in *en haut* (*an* ô), and M. Passy recommends the retention of the **h,** as in the French of Normandy. I myself was taught to sound it in my childhood by bonnes who were supposed to pronounce better than the Parisians, but it is probable that most students will prefer to omit it, following the example of the Parisians and of the great majority of French people in this respect.

The Vowels.

The French vowel system is very different from ours, as may be seen by a comparison of the schemes on pp. x., xi.; and nothing is commoner than to hear English people, who can speak French quite fluently, make sad havoc of the vowels. For our short vowels are quite different from theirs, and we have a tendency to turn our long vowels into diphthongs, which is a great obstacle to us in trying to acquire the long vowels of either French or German.

In studying the French vowels it is best to begin with the eight normal vowels **â, a, è, é, i, o, ô, ou,** as in *pâte*, *patte*, *près*, *été*, *fini*, *homme*, *drôle*, *tout*.

The Open Vowels.

Â in pâte is very like **aa** in *father*, but deeper, the tongue being more depressed. It does not occur very frequently, and is represented by *â* or *a*, or when combined with **w,** by *oi* = **wâ,** exx.: *mâle*, *passer*, *trois* (mâ:l, pâsé, trwâ). It is easily recognised when written *â*, and it is heard in all those words which end in *-ation* or *-assion* (-âsy*on*), and wherever *oi* is preceded by *r*, making the sound **rwa,** exx.: *preparation*, *passion*, *trois*, *froid* (préparâsy*on*, pâsy*on*, trwâ, frwâ).

French **â** is sometimes mistaken for English **ô** in *Paul*, as it resembles it in being more open than English **aa,** and French *pas* is pronounced like English *paw*, but this is a bad fault.

French **â** should not be rounded like English **ô**, and those who cannot imitate it precisely would do better to substitute for it the English **aa** in *father*.

A in patte is a mixed open vowel, differing from **aa** in *father* in being mixed and not back, and from **æ** in *fat* in being more open. It is intermediate between the two, and pains should be taken to make it distinct from both of them. It is generally short, as in *à*, *la*, *patte*, *madame* (a, la, pat, madam), but it may also be long, as in *rare*, *cage* (ra:r, ka:j).

A is easiest for English people when it is short and followed by a consonant; and if a difficulty is found in pronouncing final **a,** as in *la mer* (la mè:r), it is best to practise it a few times with the first consonant of the next word, thus:—*lam*, *lam*, *la mè:r*.

As I have followed M. Paul Passy throughout the French section of this book, it is right to mention that, in calling **a** in *patte* a mixed vowel, I have ventured to differ from him. He says that it is a front vowel, and observes, what is no doubt true, and is shown in diagram v. (p. xv.), that in low vowels the difference between front and back is not nearly so great as in high vowels. But it appears to me that although his own **a** may well be described as a front vowel, it is not quite the normal French **a,** but exceptionally far forward. It seems to my ear to approximate very closely to our English **æ** in *pat*, though it is generally acknowledged that the normal French **a** is about midway between the **aa** in *father* and the **æ** in *pat*.

The Front Vowels.

There are three front vowels in French which are not rounded and may be considered normal sounds, namely, the open **è** in *près*, the close **é** in in *été*, and **i** as in *fini*. They correspond, roughly speaking, with English **ê, ey, iy** in *fairy*, *fate*, *feet*.

The French, who use their lips in speaking much more than we do, draw back the corners of the mouth and lengthen the opening to form the sound **i,** and this they do in a less degree for **é** and **è**.

I in fini. The sound **i** in French may be long, as in *abîme*, *pire*, *rive* (abi:m, pi:r, ri:v), or short, as in *fini*, *vie*, *lime*, *gîte*, *vif*, *triste* (fini, vi, lim, jit, vif, trist). Special attention must be paid to the short **i,** which does not exist in English. For our

short **i** in *pit* is very different, being a wide vowel, and much more open than the long **i.** French *fini* is not at all like English *finny.*

Close é in été never occurs in close syllables and is never long. It is therefore shorter than English **ey** in *fate*, *they*, and it does not end with an **i** sound like **ey,** which is almost a diphthong. The nearest approach to it in English is the shortened **ey** sometimes met with in unaccented syllables, as in *survey* (sb.).

We meet with **é** in *parler*, *nez*, *pied*, *blé*, *j'ai*, *donnai*, *gai* (parlé, né, pyé, blé, jé, doné, gé).

Open è in près is nearly the same as **ê** in English *fairy* (fêri), but for all that it is difficult for English people to pronounce well. It is long in *tête*, *rêve*, *fer*, *vert*, *terre*, *frère*, *chaise*, *neige*, *reine* (tè:t, rè:v, fè:r, vè:r, tè:r frè:r, chè:z, nè:j, rè:n), and short in *tel*, *bref*, *herbe*, *net* (tèl, brèf, hèrb, nèt).

It is more open than our **e** in *pet*, but slightly less open than our **ê** in *Mary*, *fairy.* When it is long, there is a difficulty in pronouncing it arising from the English habit of always following it by **r** or **a,** generally by **a,** thus forming the diphthong **ea,** as in *fairy* (fêri or feari), *tearing* (têring or tearing), *fares*, *cares*, *wears*, *tears* (feaz, keaz, weaz, teaz). We find it hard therefore to pronounce it in any other position. We have to aim at prolonging the first sound in *air* (ea(r)) without altering it in any way, as this will give us a vowel almost identical with the French long **è.**

The Back-round Vowels.

There are in French three back-round vowels, corresponding with the three front vowels **è, é, i,** namely, open **o** in *homme*, close **ô** in *drôle*, and **ou** in *tout.* The open **o** is not nearly so open as our **ô** in *Paul* or **o** in *pot*, but, roughly speaking, French **ô** corresponds with **ow** in *pole*, and **ou** with **uw** in *pool.*

Here again the French use their lips much more than we do, not only contracting and rounding them, but also projecting them forward considerably for **ou,** and in a less degree for **o** and **ô.**

Ou in tout. French **ou** may be long, as in *rouge*, *jour*,

amour (rou:j, jou:r, amou:r), or short, as in *loup*, *tousse*, *goût* (lou, tous, gou). When long, it is almost the same as English **uw** in *food*, but it is equally close throughout, not getting gradually closer like our **uw.** Short **ou** is just as close as long **ou,** and must not be made like our **u** in *put*, *pull*, etc., which is a wide vowel and much more open. The nearest approach we have to French short **ou** is our short **u** in open syllables, *e.g.* in *influence*, *instrument*, *into* (intu).

Close ô in drôle. English students must be careful not to let this sound become diphthongal, like the English **ow** in *pole*. They should also observe that French **ô** is not quite identical with the first element of English **ow,** though it is not easy to define the difference, which is easier to hear than to imitate. It requires very careful attention and imitation from those who aim at speaking French as well as possible. It is long in *rose*, *chose*, *trône*, *côte* (rô:z, chô:z, trô:n, kô:t), and short in *mot*, *saut*, *tôt*, *coté*, *aussi*, *rideau* (mô, sô, tô, kôté, ôsi, ridô).

Open o in homme. This sound is not very easy. It is long in *corps*, *loge* (ko:r, lo:j), and short in *trop*, *sol*, *robe*, *album* (tro, sol, rob, albom). It differs from English **ô** in *Paul* and **o** in *pot* in two respects. In the first place it is not nearly so open as our open **o**s, which indeed are quite abnormal sounds. So far, it corresponds with the German **o** in *Sonne*. But it differs from the English and German sounds in being less clearly and distinctly a back vowel. It seems intermediate between **o** in *Sonne* and **eu** in *peur*, and some people regard it as a mixed vowel.

The Front-round Vowels.

These vowels are found in German as well as in French, but we do not meet with them in English or in Italian. They may be regarded as abnormal vowels. They are formed, like the ordinary front vowels **è, é** and **i,** by the front of the tongue approaching the hard palate, but at the same time the lips are rounded as for the back-round vowels **o, ô, ou.**

The French vowels belonging to this series are three in number, corresponding with the two sets of vowels just men-

tioned, namely, **eu, eû** and **u,** as in *peur, peu, pu* (peu:r, peû, pu). It is best to begin by learning to pronounce **u,** which is not difficult if we first sound **i,** and then, without stopping the voice or altering the position of the tongue, bring our lips into the position for **ou.**

In like manner a rounded **é** will form **eû,** and a rounded **è** will become **eu,** but the sound **eû** is certainly more difficult than **u.** The sound of **eu** is very like our English unrounded **oe** in *burn* (boen), though these two vowels differ considerably in their formation.

Examples of eu, eû and **u:—**

Eu is long in *heure, veuve, fleuve, cœur, œil, accueil* (heu:r, veu:v, fleu:v, keu:r, eu:y, akeu:y), and short in *seul, jeune, œuf, cueillir* (seul, jeun, euf, keuyir).

Eû is long in *creuse, neutre, émeute, jeûne* (kreû:z, neû:t'r, émeû:t, jeû:n), and short in *peu, queue, veut, deux* (peû, keû, veû, deû).

U is long in *pur, ruse, sûr, eurent* (pu:r, ru:z, su:r, u:r), and short in *vue, lune, eu, eûmes, eûtes* (vu, lun, u, um, ut).

The Four Nasal Vowels.

In forming most vowel sounds, the passage of the breath through the nose is stopped by raising the soft palate, so that it issues through the mouth alone. But if, in pronouncing any vowel, the soft palate is lowered, allowing the breath to escape partly by the nose and partly by the mouth, the vowel becomes nasal. There are no nasal vowels in the best English, except in loan-words borrowed from French; but in French the four vowels **â, è, o, eu,** are liable to be nasalized, thus forming the four nasal vowels which occur in *pan, pin, pont, un,* and which in this scheme are represented by *an, èn, on, eun* in italics.

One of these symbols, namely *èn* for the sound in *pin,* will probably seem strange, but it should be remembered that in *rien, bien, chien, Amiens, pensum,* and many other words, the symbol for it is *en.*

Frenchmen, as well as students of other nations, are apt to fancy that a sound of **n** is heard in these nasal vowels. They are however simple vowel sounds, and it is only when there is a liaison with a following vowel that any consonant is heard.

When there is a liaison, add an "n" in ordinary type thus: *mon enfant* (monn anfan).

Examples of the Nasal Vowels.

an :—an, champ, plante (*an*, shan, plan:t).

èn :—fin, mince, soin, grimper, plaindre, faim, plein, bien, rien, pensum, (*fèn*, *mèn*:s, *swèn*, *grènpé*, *plèn*:d'r, *fèn*, *plèn*, by*èn*, ry*èn*, *pènsom*).

on :—rond, conte, nom (*ron*, *kon*:t, *non*).

eun :—un, parfum, jeun (*eun*, parf*eun*, j*eun*).

When there is a liaison, some speakers denazalise these vowels altogether, and they always lose more or less of their nasality.

It may be worth noting that some of the French nasal vowels differ from the oral vowels on which they are based in being more open. *Èn* at least is unquestionably more open than **è**. My own observations led me to conclude that it was the English **æ** nasalized, before I had studied any books on French phonetics, and it still seems to me nearer to this sound than to the French **è**. But *on* is hardly as open as **o** in *homme*. Perhaps, though pretty nearly on a level with this **o**, it may really be derived from the closer **ô** in *drôle*.

Vowels in Unaccented Syllables.

There are three vowels which occur only in unaccented syllables and are always short. The most important of these is—

The Natural Vowel e in le.—E is called the French natural vowel, because when Frenchmen hesitate in speaking and simply let the voice go on without attempting to modify it, this is the sound they utter. It is not quite the same as **a** in *villa* which Englishmen use in the same way, the French sound being a little closer and slightly rounded.[1]

There is not much difference in sound between French **eu** and **e**, but it is convenient to use different symbols for them, because there is this important distinction, that **eu** may be long and accented, whilst **e** is always unaccented and short, and is also very often elided.

[1] *F. Beyer* says that it is closer than *eu* in *peur*, but not so close as *eû* in *peu*, and this appears to me to be correct.

Examples of e:—*je*, *me*, *le*, *de*, *ne*, *degré*, *faisant*, *faisons*, *faisais*, (fez*an*, fez*on*, fezè).

Two other unaccented Vowels.—There are two other vowels occurring in unaccented syllables only, namely one intermediate between **è** and **é**, *e.g.* in *maison*, which is not precisely = mèz*on* or méz*on*, and another which is between **o** and **ô**, *e.g.* in *comment* (kom*an* or kôm*an*). There is no need to use special symbols for these sounds. They can be represented by the characters **è** and **o** in a work which does not aim at making minute distinctions. These vowels are always short.

VIII.

FRENCH SYNTHESIS.

Accent.

The French language differs so much from English in the use of accent, *i.e.* stress or emphasis, that English students who have only paid attention to the pronunciation of particular words, and not to the accentuation of whole sentences, can only speak a miserable sort of English-French, totally different from the French language in the mouth of a native. Who has not heard English people say "Párlez-vous fránçais?" or "Cómment-vous pórtez-vous?" with a strong accent on the first syllable of the principal words, bringing these out in sharp contrast to the remaining syllables, utterly regardless of French habits of accentuation?

The first point to be observed with regard to accent in French is that there is no such well-marked contrast between accented and unaccented syllables as we find in English and in German. Dr. Abbott in his *Hints on Home Teaching* goes so far as to say that there is equal stress on all the syllables; and although this is an exaggeration, it must be confessed that Frenchmen are not all agreed among themselves as to where the stress should fall. But happily there is not much difference of opinion among the leading phoneticians.

Beginners must then be frequently reminded that in French the syllables should be all perfectly clear and distinct, like a row of pearls on a string, not weak and confused, with a few syllables coming into prominence here and there. This remark, which applies to the spoken language, must not, however, be understood to mean that everything which appears as a syllable in the ordinary spelling is to be clearly pronounced as such. In the spoken language the vowel **e** very frequently disappears,

petit is pronounced *pti*, or if a vowel follows, *ptit*, and in *je ne sais pas* the vowel of *ne* is lost, and so on. And in all such cases the syllable is lost also, for French has no syllabic consonants like English, **l', m', n'** in "trouble," "criticism," "open."

The French accent laws differ also from the English in these particulars :—

(*a*) The syllables which bear the accent or stress are not necessarily the same as those on which the voice is raised to a higher pitch. This has occasioned some difficulty in ascertaining where the accent really does fall.

(*b*) The accent, as a general rule, is not logical, that is, it does not serve to distinguish the principal words in the sentence.

The rule which governs French accentuation is a very simple one, and soon stated, but it requires great attention on the part of English people to carry it out in practice. It is as follows :—

Rule for French Accentuation. The accent falls on the last syllable of each sentence or breath-group ; and if the breath-group is a long one, it is broken up, at the discretion of the speaker, into several accent-groups, each one of which ends with an accented syllable.

So in the two phrases given above—"Koman vou porté vou?" and "Parlé vou fransè?"—the last syllable of each phrase should have the stress, whilst the other syllables are made as equal as possible.

The following sentence, taken from M. Passy's *Le Français Parlé*, shows how longer sentences are broken up into accent-groups, the last syllable of each group bearing the accent: "S étèt *eun* om | de hô:t nèsans, | don l fon | n été pâ movè, | mè ky été | korompu | par la vanité | é par la molès."

The most important exception to this rule is that when the last syllable has the vowel **e,** the accent falls on the preceding syllable.

It should be observed also that a logical accent is occasionally used in French as in English, to mark an antithesis. F. Beyer gives as examples, "*donner* et *pardonner*" ; "*pagina* n'est pas *le*, mais *la* page en français."

Secondary Accents are met with in words where the final vowel which bears the principal accent is immediately

preceded by a long vowel. This long vowel then becomes half long, and takes a secondary accent. Exx., *baron*, *bâton*, *château*, *passer*, *raison*, and words ending in *-asion*, *-ation*, *-assion*, and *-ision*.

The Accents in Poetry. It is evident that French poetry cannot be scanned like English poetry. Theoretically, there is a fixed number of syllables in each line, but in point of fact these syllables are not all heard, many of the final syllables in **e** being omitted, though the readers sometimes fancy that they scrupulously pronounce them according to rule. There are different theories as to the principle of rhythm observed in French poetry. M. Passy's theory is that although the number of syllables is variable, there is a fixed number of accent-groups in each line, and the division of the lines into accent-groups is shown in the specimens of poetry in M. Passy's *Les Sons du Français* and *Le Français Parlé*.

Quantity.

Here again we are met by the difficulty that phoneticians are not all agreed as to the laws of quantity in the French language. And certainly the differences of quantity or length, like those of accent, are not so clearly marked in the French language as they are in English and German. Moreover the dialects of French differ as to the length of certain syllables, *e.g.* the first syllables of *beaucoup* and *comment*. It is in accented syllables that the difference between long and short vowels is most apparent, and that there is a general agreement in the uses of the various dialects.

As regards quantity, French vowels may be divided into three classes.

Class I. Two vowels which are always short:—**é** and **e**.

Class II. Seven vowels:—**â, ô, eû,** *an*, *èn*, *on*, *eun*, which are more frequently long than any others, and may be called long by nature. Note that these consist of the three which, in this scheme, are marked with a circumflex, and the four nasal vowels.

Class III. The remaining seven vowels:—**a, è, i, o, ou, eu, u.**

As regards Class I., reasons can be given why **é** and **e** are always short, namely that **e** is always unaccented, and that, although **é** may have an accent, it never occurs in a position where, by rule, other vowels would be long, that is, not before a final consonant.

Three rules concerning quantity apply equally to the vowels in Classes II. and III. First, all final vowels are short, as in *tôt*, *pas*, *joue*, *vie* (tô, pâ, jou, vi).

Secondly, vowels in accented syllables, followed by a single final consonant, are long, if that consonant is **r** or one of the soft continuants. Exx., *cave*, *ruse*, *cage*, *travail*, *soleil*, *rare*, (ka:v, ru:z, ka:j, trava:y, solè:y, ra:r, *or* râ:r).

And thirdly, all vowels are generally long when they occur, followed by a consonant, in the final syllables of words borrowed from foreign languages. Exx.:—*iris* (iri:s), *blocus* (bloku:s), *Minos* (Mino:s).

Liaison does not lengthen a vowel, apparently because the consonant is pronounced as though it belonged to the following word: *il n'est pas ici*, (inèpâ zisi).

The vowels in Class II.—**â, ô, eû,** and the nasal vowels—when accented and followed by any one or two consonants, are long:—*côte*, *passe*, *jeûne*, *fonte*, *pente*, *pâtre*, *apôtre* (kô:t, pâ:s, jeû:n, fon:t, pan:t, pâ:t'r, apô:t'r). Exceptions in the case of **a**:—*froide*, *froisse*, *paroisse* (frwâd, frwâs, parwâs).

Here again vowels are not lengthened by liaison: *tant et plus* (*tan* téplus).

The vowels in Class III.—**a, è, i, o, ou, eu, u**—followed by any consonant other than a soft continuant or **r,** may be long or short, but they are most frequently short. One only, namely **è,** may be indifferently long or short in such a position. Exx.:—*mètre* (mèt'r), *maître* (mè:t'r); *saine* (sèn), *Seine* (sè:n); *renne* (rèn), *reine* (rè:n); *tette* (tèt), *tête* (tè:t).

It is worth noting also that the vowels in *tous* (tou:s), *boîte* (bwa:t), serve to distinguish these words from *tousse* (tous), *boite* (bwat).

In unaccented syllables, long vowels generally become half long, and as a rule their length can then be left unmarked, but it is worth while to distinguish the half-long vowels in the

participles *tirant* (ti:ran), *couvant* (kou:van), from the short ones in the substantives *tyran* (tiran), *couvent* (kouvan).

Intonation.

We have seen that French syllables differ but slightly from one another in accent and quantity. And yet the effect of spoken French is not monotonous, owing to the well-marked modulations of the voice. English students, and those of other nations also, find the French intonation extremely difficult to imitate, so that it is often the one thing wanting to those who, in other respects, pronounce French almost like a native. And unfortunately but little can be done by means of symbols to show the rising and falling of the voice.

The chief points of contrast to be observed between the English and French systems of modulation are these :—

(1) In French the voice rises and falls through much larger intervals than in English, producing a greater contrast between the high and low syllables.

(2) Whereas in English, sentences which are not interrogative fall at the close, French sentences often, and indeed most frequently, rise at the end, even when they are not interrogative, in a manner which sounds very strange to English ears.

(3) The English rule that accented syllables rise in pitch does not prevail in French, where a syllable may rise without being accented, or be accented without rising. This fact is said to be the explanation of the difference of opinion concerning the accent in French, those syllables which are higher in pitch appearing to be accented when this really is not the case.

Syllables.

We have seen that in English a consonant may sometimes form the nucleus of a syllable, as in *troubles*, *opened* (trœbl'z, owpn'd), where **l** and **n** are syllabic. But in French there are no syllabic consonants, and every syllable must have a vowel. And as there are no diphthongs in French, the rule is that *there are as many syllables as there are vowels.*

Such combinations as **ui, wa, wan, ya, ye,** etc., are indeed sometimes reckoned as diphthongs, but the first sound in each of them is generally pronounced as a consonant. M. Passy at least reckons them as such, and lays down the rule that the number of vowels and of syllables is the same.

Syllable Division. In French, as many consonants as possible are joined with the vowel that follows, and this rule holds good when final consonants are followed by a vowel in the next word. The syllables are divided quite irrespectively of word division. Exx.:—*tapis, cadeau, tableau, insensibilité, quel âge a-t-il?* are divided thus:—" ta-pi," " ka-dô," " ta-blô," " *èn*-*san*-si-bi-li-té," " kê-lâ-ja-til?"

This French habit is very confusing to foreigners, for the words all run into one another, so that it is impossible for the ear to detect where one word ends and another begins. In English, on the other hand, a new word almost always begins a new syllable.

Open Syllables. It follows from the rule for syllable division that French syllables are almost always open, that is, they end in a vowel. The vowel **é** never occurs in close syllables; so although it is heard in *j'ai* (jé), it is changed to è in *ai-je* (èj). The French Academy have recognised this law by altering *collége, siége,* in the last edition of their dictionary, to *collège, siège.*

Liaison.

As in French open syllables are preferred, and combinations of consonants are avoided, many final consonants which were formerly pronounced, are now silent, unless a vowel follows in the next word. And when such final consonants are sounded, there is said to be a "liaison." Cp. *les chevaux* (lé chvô), *un grand chien* (*eun* gr*an* chy*èn*) with *les hommes* (léz om), un grand homme (*eun* gr*ant* om).

We have parallel cases in English, as the **n** of *an* is never used unless a vowel follows, and it is only before a vowel in the next word that final **r** is ever heard.

Observe the change of consonants in ("léz om," "*eun* gr*ant om*"), neuf heures (neuv eu:r), *un sang impur* (*eun* sa*nk èn*pu:r)

s and **f** being changed to **z** and **v**, and **d** and **g** to **t** and **k** respectively. The rule is that in liaison continuants become soft, and stops become hard.

Many more liaisons are made in careful reading than in ordinary speech. It is very difficult for foreigners to know when to make a liaison. The following rules are from Mr. Beuzemaker's *French and German Journal*, very slightly modified by M. Passy. They apply to colloquial French.

The liaison should be used before vowels:—

1. Between articles and their nouns:—"Léz arb'r."

2. Between nouns and preceding adjectives:—"vôz *anfan*," "se movèz ékolyé." But when the adjective *follows* the noun, it is not used in ordinary speech:—"*eun* gou orib'l," in elevated style, "*eun* gout orib'l."

3. Between numerals and their nouns:—"diz om," "vè*n*t ardwaz."

4. Between pronouns and verbs:—"i(l) vouz *on* doné."

5. Between verbs and pronouns:—"partet i (l)," "dit èl," "prenéz *an*."

6. Between adverbs and adjectives or verbs:—"trèz aktif," "pluz okupé."

7. Between prepositions and their complement:—"chéz èl," "sa*n*z é(k)skuz."

8. Between the words, *est*, *il*, *ils* and a following vowel:—"il èt isi," "iz *on* peur."

Observe that *il* and *ils* are sounded *i* before a consonant, and *il*, *iz*, before a vowel.

Monosyllables are oftener tied than longer words:—"trèz *èn*port*an*," but "asé," or "asėz *èn*port*an*"; and that when the first word already ends with a consonant, the liaison is generally omitted:—"*an*vèr èl."

Elision.

There are some few cases in which elision is recognised in the ordinary French spelling, *le* and *de* being written *l'* and *d'* before vowels, as in *l'enfant*, *un verre d'eau*. But elisions are far more frequent than the spelling would lead us to suppose.

The only sound which is elided is **e**, and this usually disap-

pears whenever it can be omitted without bringing too many consonants together. Examples of its disappearance in the middle of a word are :—*petit* (pti), *second* (zgon), *mesure* (mzu:r), *demain* (dm*i*n). In an elevated style it is not so often omitted as in colloquial French.

As a general rule, three consonants cannot come together in French without **e** intervening, but M. Passy observes that this rule has exceptions. He says : "When the third consonant is one of the following—**l, r, w,** *u*, **y,** which may be called vowel-like consonants,—three consonants are quite natural : "Madam Bl*an*," "kat pl*ans*h," "pom k*uit*." In some cases where the *first* consonant is one of these five, it is the same : "*eun* ark-bout-*an* "; indeed, in this way *four* consonants may be allowed : "sa marsh by*èn*." Forms such as "opstiné," "un bèl statu," "un gr*and* statu," were originally artificial (popularly "ostiné," "un bèl èstatu "), but are now quite natural to educated people.

The use of **e** to avoid awkward combinations of consonants is not limited to those words in which it is written. It may be heard, for instance, after *arc* in the phrase *l'arc de triomphe*, and after *est* in *l'est de la France*.

How Stops are Combined.

It is important to observe the different way in which the stops are combined in English and in French. We have noticed on p. 63 how in English, when a stop is followed by another stop, or by a liquid, as in "*active*, *bacon* (æktiv, beykn'), the first consonant is implosive and not explosive, that is, it is heard only in the act of shutting. But if the French *actif* (aktif) were pronounced in this way, a Frenchman would fail to hear the **k**. In such cases there should be a slight explosion, with a little escape of breath between the two consonants.

Variations of Words ending in Voiceless **m, l,** or **r.**

We have seen already (pp. 121f., 124) that some French words end with voiceless **m, l,** or **r,** when not followed by another word in the same breath-group. But these words have the provoking habit of going through a good many variations under different

circumstances. M. Passy writes to me that they are "*une véritable scie.*" They are the words commonly spelt with the endings **-le, -re, -me,** preceded by a consonant, such as *peuple, table, spectacle, souffle, propre, arbre, autre, tendre, livre, souffre, rhumatisme.*

All such words have three different forms, and some have four, according to their position in the sentence. Speaking generally, the terminations of these words are :—

(1) **ˈl, ˈr, ˈm** at the end of the breath-group.

(2) **l, r, m** before a vowel.

(3) **le, re, me** before a consonant, or else

(4) **l** and **r** are altogether dropped before a consonant.

When English people are in doubt whether to use 3 or 4, it is safer to use 3, and pronounce **le** and **re** before a consonant.

The first set of endings hardly needs further illustration, as we meet with them whenever a word of this class is isolated, or at the end of a sentence, or of any breath-group. But in familiar conversation **l** and **r** are often dropped altogether, and we hear *peup, kat,* for *peupˈl, katˈr,* and M. Passy says that in *dogme,* he pronounces a voiced **m.**

The rule for the second set appears to be invariable, final **m, l** and **r** being always voiced when followed by a vowel in the next word, as in "la Bibl *an*tyè:r," "m*on* pô:vr ami."

The perplexing point is to know what ending should be used when a consonant follows in the next word. The general rule is to have voiced **m, l** or **r** followed by the obscure vowel **e,** so as to prevent three or more consonants coming together, as in "rumatisme kronik," "sa propre l*an*:g," "table d ô:t," but there are many exceptions. In this position **m** is not liable to be dropped altogether by people who pronounce carefully, though *pris, rumatis,* etc., are often vulgarly used ; but even those who pride themselves on speaking correctly often drop **l,** and still more frequently **r,** in familiar conversation, *e.g.* in "kat pèrson," "not tabˈl," "pôv garso*n* !" "pour pr*an*d konjé." In compounds such as "mèt d ôtèl," "*eun* kat plas," **r** is invariably dropped. There is also a third form in use before a consonant, voiceless **m, l** and **r** being sometimes used in this position.

M. Passy observes that some French people use syllabic **l**

at the end of a breath-group, or before a consonant, but he considers this abnormal. When we anglicize such an expression as *table d' hôte*, syllabic **l** is, of course, quite allowable, and it would be affectation to try to avoid it, but it ought not to be used in speaking French.

IX.

GERMAN ANALYSIS.

The sounds of German are easier to master than those of French, partly because they are more like English sounds, and partly because the spelling is more regular, and consequently a better guide to the pronunciation. And if French has already been acquired, some of those sounds which do not occur in English will have been learnt already.

Standard German.

The great differences in pronunciation between the natives of different parts of Germany must be obvious to every one. It has been usual for English people to accept the pronunciation of Hanover as the best German, but the Germans themselves are of a different opinion, and ridicule the Hanoverians for their provincialisms. But although provincialisms are to be met with in all parts of Germany, there is happily a pretty general consensus of opinion as to what is the best German. It is the language of the stage, that is the pronunciation of north Germany, free from provincialisms, which may be accepted as standard German, and this it is which all foreigners should try to acquire.

There are indeed some few points which may be regarded as open questions, and Prof. Vietor, whose pronunciation I have followed throughout, accordingly gives some alternative forms, shown in the foot-notes to the specimens of German. These forms are what I myself use, and they will be found easier for English pupils than those given in the text.

GERMAN CONSONANTS ILLUSTRATED.

	Symbols.	*Examples.*
P	**p, pp, b**	*Paar* (*pahr*), "pair"; *Rappe* (*rape*), "black horse"; *ab* (*'ap*), "off."
B	**b**	*Bahn* (*bahn*), "track," "railway."
T	**t, tt, th, d, dt**	*Tau*, (*tau*), "rope"; *fett* (*fet*), "fat"; *Thal* (*tahl*), "valley"; *Hand* (*hant*), "hand"; *Stadt* (*shtat*), "town."
D	**d**	*du* (*duh*), "thou."
K	**k, ck, ch, q, c**	*Kahl* (*kahl*), "bald"; *dick* (*dik*), "thick"; *Achse* (*'akse*), "axle"; *Quelle* (*kväle*), "well," "spring"; *Cognac* (*konjak*), "cognac."
G	**g**	*gut* (*guht*), "good"; *vergehen* (*färgéhen*), "pass away."
'	No symbol used	*all* (*'al*), "all"; *überall* (*'ühber'al*), "everywhere"; *abirren* (*'ap'iren*), swerve.
M	**m, mm**	*mir* (*mihr*), "to me"; *Lamm* (*lam*), "lamb."
N	**n, nn**	*nie* (*nih*), "never"; *Mann* (*man*), "man."
NG	**ng, n**	*singen* (*zingen*), "sing"; *lang* (*lang*), long; *Dank* (*dangk*), "thanks."
L	**l, ll**	*lahm* (*lahm*), "lame"; *voll* (*fol*), "full."
R or R^2	**r, rr**	*rauh* (*rau*), "rough"; *Narr* (*nar*), "fool."
W	(not = Eng. *w*) used by some Germans instead of **v** in **w, u**	*schwer* (*shwehr*), "heavy"; *quer* (*kwehr*), "crosswise."
F	**f, ff, v**	*Fall* (*fal*), "fall"; *Schiff* (*shif*), "ship"; *viel* (*fihl*), "much."
V	**w, u**	*wohl* (*vohl*), "well"; *Qual* (*kvahl*), "torture."
S	**s, ss, ss**	*List* (*list*), "stratagem"; *Kasse* (*kase*), "cash"; *Fuss* (*fuhs*), "foot."

S	(in the combinations **ts** and **ks**).	
TS	**z, tz, t, c,** besides **ts, tss,** etc.	*Zu* (*tsuh*), "to," "too"; *Satz* (*zats*), "sentence"; *Nation* (*natsiόhn*), "nation"; *cis* (*tsis*), "C sharp."
KS	**x,** besides **ks, chs,** etc.	*Axt* (*'akst*), "axe."
Z	**s**	*so* (*zoh*), "so."
SH	**sch, s**	*scharf* (*sharf*), "sharp"; *sprechen* (*shpräçhen*), "speak"; *stehen* (*shtehen*), "stand."
ZH	**j, g, ge**	*Journal* (*zhurnahl*), "journal"; *Logis* (*lohzhih*), "lodging"; *Sergeant* (*zärzhánt*), "sergeant."
Ç	**ch, g.**	*ich* (*'iç*), "I"; *solch* (*zolç*), "such"; *Sieg* (*zihç*), "victory"; *Berg* (*bärç*), "mountain."
J	(Eng. **y**), **j, i, g**	*ja* (*jah*), "yes"; *Familie* (*famíhlje*), "family"; *Siege* (*zihje*), "victories"; *Berge* (*bärje*), "mountains"; *regnen*, (*rehjnen*), "rain."
CH	(not = Eng. *ch*), **ch, g**	*ach* (*'ach*), "ah"; *Buch* (*buhch*), "book"; *Tag* (*tahch*), "day"; *zog* (*tsohch*), "drew" (sing.).
Q	**g**	*Tage* (*tahqe*), "days"; *zogen* (*tsohqen*), "drew" (plur.).
H	**h**	*Hand* (*hant*), "hand."

This list gives only the symbols which occur in German words, and those used for the foreign sound **zh.** Other symbols, used in loan-words borrowed from French and other languages, are given in Dr. Vietor's *German Pronunciation*, but this simpler list may be useful in teaching children, who ought not, at first, to be troubled with exceptions.

Six New Consonants.

Most of the German consonants are identical with, or very similar to, those used in English, but there are six new consonants, namely: (ʾ), **r²**, **w**, **ç**, **ch**, **q**. We shall see, however, that of these, three are really superfluous, so that English

students need only learn to pronounce the three following:— (ʾ), **ç**, **ch.**

The Glottal Stop, for which we use the symbol (ʾ), is formed by bringing the vocal chords together, so as to close the glottis, and then suddenly opening them with an explosion, as is done in coughing or clearing the throat. It is not a sound difficult to produce, but as it is not ordinarily written, Germans and others who have not studied phonetics, generally fail to observe it. A German master told me that when he repeated the vowels to classes of English children, they always laughed, and he was puzzled by this until it was pointed out to him that in so doing he sounded an emphatic glottal stop before each vowel, producing an effect very strange to English ears.

Students must be very careful not to forget to pronounce this consonant. It occurs before all initial vowels, as well as in the second part of compounds like *überall*, *abirren*. But in compounds which are no longer felt to be such, like *allein*, *daraus*, *heraus*, *hinaus*, it is omitted, as also in phrases where little words are closely connected with the preceding word, and consequently unaccented, *e.g.* in "*will ich*," "*hat er*," "*muss es*."

R². This guttural **r**, formed with the back of the tongue and the uvula, is the same as the **r** generally used in Paris, and has been discussed on p. 123. Many Germans have substituted it for the **r** formed with the point of the tongue, and the use of it is spreading in Germany; but it is not as yet heard in the best German, and there are some Germans who omit final **r** altogether, substituting for it some sort of vowel sound. This also is a practice to be avoided.

The Simple Lip Continuant *W*. This again is a sound which it is not necessary to use in German, as it is a substitute for **v**, and though frequent, is by no means universal amongst careful speakers. It is heard in the combinations written *schw*, *qu*, and *zw*, *e.g.* in *schwer*, *quer*, and *zwei*, and pronounced either (sh*w*, k*w*, ts*w*) or (shv, kv, tsv). It is not a difficult sound to pronounce, being formed by simply bringing the lips together, without rounding them or raising the back of the tongue, as is done in pronouncing English **w**. It differs also from English **w** in being very often voiceless.

The reason for drawing attention to this sound is that it may easily be mistaken for English **w**, which ought never to be substituted for it. German *Quell* must be distinguished from English *quell*. It is best to pronounce **v** (1) wherever **w** is written, and (2) where **u** is found in the combination **qu**.

The corresponding voiced sound is used in South Germany, *e.g.* in the word *Wesen*.

The Palatal Continuant Ç, commonly called the *ich* sound, is quite distinct from the back continuant **ch**, called the *ach* sound. It is sometimes heard in English *hue*, and we have met with it in French *pied*, where the sign used for it was **'y** (see p. 125). In some combinations it is difficult to pronounce, especially after **r**, as in the words *durch* and *Furcht*.

Ç always occurs after a front vowel or a consonant, except in a few foreign words, such as *Charon*.

There are some instances in which it may be questioned whether **ç** or **k** should be used, namely, those in which **g** final is written after a front vowel or a consonant. But Prof. Vietor says that two-thirds of German speakers use **ç** in such cases, and that in the termination *-ig*, as in *König*, the **ç** sound is almost universal.

Except the termination *-ig*, the case is quite analogous to that of medial *g*; that is to say, either **ç** or **k** may be used. But **ik** for *-ig* final is quite a provincialism.

The Back Continuant CH. This consonant, the so-called *ach* sound, may be heard in the Scotch *loch*. Like **uw**, it is formed with the back of the tongue approaching the soft palate. It occurs only after back vowels.

The Voiced Back Continuant Q. This differs from the last sound only in being voiced. It is somewhat difficult to pronounce, but it is always allowable to use **g** in its place. It occurs only after back vowels, and is always medial, as in *Wagen*, *Bogen*.

Familiar Consonants.

A few points concerning these demand our attention, for some of them differ in formation or in use from our English consonants.

The Point Consonants T, D, N, L, SH, R are some-

what different from the corresponding sounds in English. German **t, d, n, l** are formed with the point of the tongue only, whilst in English **t, d, n** the blade, or part immediately behind the point, seems to be raised also; and in forming English **l** the back of the tongue is raised as well as the point. So students must endeavour to use the point only in forming all these consonants.

German **sh** is formed, Prof. Vietor says, by a broad stream of breath passing between the teeth, whilst the lips are somewhat protruded; but in English **sh** the lips are not protruded, and the blade of the tongue is made to approach the hard palate, leaving a central channel for the breath.

It is usual in Hanover, and in some other parts of Germany, to substitute **s** for **sh** in words beginning with the written symbols **sp** and **st,** such as *sprechen, stehen;* but this is a mistaken attempt to follow the spelling, and ought not to be imitated.

R in German is more distinctly trilled than in English, and in the best German it does not lengthen, or modify in any way, the vowels which precede it. It is difficult for English people to pronounce it when final or followed by a consonant; and the worst mistakes of English students of German are generally due to their habits of omitting it, and allowing it to modify preceding vowels in their own language (see pp. 57 f.).

H is always pronounced. Illiterate speakers do not drop it as they do in England.

Final Consonants are hard. The only exceptions to this rule are the liquids **m, n, ng, l, r;** for though many words are spelt with final **b, d, g, v,** the sounds heard in such cases are **p, t, ç** or **ch,** and **f,** as in *ab, Hand, Sieg, Berg, Tag, zog, Motiv.*

Final Consonants are Short. It is very necessary to draw the pupils' attention to this fact; for in English, after short vowels, final consonants are lengthened, and to do the same in German would be a bad mistake. It is particularly important to avoid lengthening final liquids. Pronounce the final consonants in such words as *Lamm, Mann, lang, Narr, voll* as abruptly as possible.

GERMAN VOWELS ILLUSTRATED.

	Symbols.	*Examples.*
ah	a, aa, ah	*da* (*dah*), "there"; *Aal* (*'ahl*), "eel"; *nah* (*nah*), "near."
äh	ä, äh	*säen* (*zähen*), "sow"; *mähen* (*mähen*), "mow."
eh	e, ee, eh	*schwer* (*shvehr*), "heavy," "difficult"; *Beet* (*beht*), "flower-bed"; *Reh* (*reh*), "roe."
ih	i, ie, ih, ieh	*mir* (*mihr*), "to me"; *sie* (*zih*), "she"; *ihn* (*ihn*), "him"; *Vieh* (*fih*), "cattle."
oh	o, oo, oh	*so* (*zoh*), "so"; *Boot* (*boht*), boat; *roh* (*roh*), "raw," "rude."
uh	u, uh	*du* (*duh*), "thou"; *Kuh* (*kuh*), "cow."
öh	ö, öh	*schön* (*shöhn*), "beautiful"; *Höhle* (*höhle*), "cave."
üh	ü, üh	*für* (*führ*), "for"; *kühn* (*kühn*), "bold."
a	a	*ab* (*'ap*), "off."
e	e	*Gebote* (*gebohte*), "commandments."
ä	e, ä	*fest* (*fäst*), "fast," "firm"; *Hände* (*hände*), "hands."
i	i, ie	*mit* (*mit*), "with"; *vierzehn* (*firtsên*), "fourteen."
o	o	*ob* (*'op*), "if," "whether."
u	u	*Kunst* (*kunst*), "art."
ö	ö	*Gespött* (*geshpöt*), "mockery."
ü	ü	*Hütte* (*hüte*), "hut."
ai	ei, ai	*Ei* (*'ai*), "egg"; *Mai* (*mai*), "may."
au	au	*Au* (*'au*), "mead," "meadow."
oi	eu, äu	*Heu* (*hoi*), "hay"; *gläubig* (*gloibiç*), "believing."

The above list does not include symbols occurring only in loan-words. It should be observed, however, that in French loan-words we meet with four nasal vowels, *an*, *èn*, *on*, *eun*, the French symbols being retained in every case. Exx.:—

an in *Chance* (shanse), "chance"; *Trente-et-un* (tranteh *eun*).
èn „ *Bassin* (basèn), "basin"; *train* (trèn), "baggage" (of an army); *plein* (plèn), "full."

on in *Ballon* (balo*n*), "balloon."
eun „ *Trente-et-un* (tra*nt*-eh-*eun*), *parfum* (par*feun*), "perfume."

German Vowels Described.

The German vowel scheme shown on p. xii. should be examined, and compared with the English and French schemes preceding it. We shall find that in some respects the German vowels are like the French, and that in others they resemble our own; so that, to those who know the sounds of English and French, the mastery of the German vowels will prove to be a matter of small difficulty. Several of the English habits of speech which mislead students of French must be guarded against in German also; therefore some of the warnings given in the chapters on French must be repeated here.

Long and Short Vowels.

An inspection of the German scheme of vowels on p. xii. will show at once that here, as in English, the long and short vowels are distinct from one another, there being only two instances in which the corresponding long and short vowels are identical in sound. And the difference in each pair of corresponding long and short vowels is the same that we have noticed in English; that is, the short vowel is formed with a relaxed and widened tongue, so that it is called *wide*, and it is also decidely more *open* than the corresponding long vowel.

The correspondence of the long and short vowels may be shown thus:—

Long and Narrow.	*Short, Wide, and more Open.*
eh as in geh.	ä as in Hände.
ih „ ihn.	i „ Sinn.
oh „ Sohn.	o „ Sonne.
uh „ Kuh.	u „ dumm.
öh „ Söhne.	ö „ können.
üh „ kühn.	ü „ dünn.
Long.	*Short and identical in sound.*
ah as in lahm.	a as in Lamm.
äh „ mähen.	ä „ Männer.

The short vowel **ä** appears twice in the above pairs of vowels, because, whilst it is identical in sound with the long **äh,** it bears the same relation to **eh** as the other short vowels do to the long ones most resembling them.

There is no long vowel corresponding with the short **e** in *Gabe.* This short vowel is always unaccented.

But whilst, in the distinction between long and short vowels, German is like English and unlike French, there are two points in which the vowels correspond with the French and differ from our own. For first, we have a series of front-round vowels, like the French in *peur, peu, pu ;* and secondly, the German vowels do not, like the English, tend to become diphthongs.

Open Vowels.

The Open Vowels ah, a, as in *lahm, Lamm.* There is no difficulty in pronouncing the long vowel **ah,** as it is identical with English **aa** in *father.* But **a** in *Lamm, Mann,* etc., must on no account be made like English **a** in *lamb, man,* for the sounds are quite different. It is however an easier vowel than French **a** in *patte,* because it is precisely like English **aa** in *father,* only shorter, whilst the French **a** is, as we have seen, intermediate between **aa** in *father* and **æ** in *fat.*

When German **a** is unaccented, great care is needed to avoid altering the vowel and making it like English **a** in *villa, servant,* etc. It must be pronounced quite clearly, as in *Niemand* (nihmant), "nobody."

Front Vowels.

The Front Vowels, äh, ä, eh. The easiest of these for English students is the short **ä,** in *Fest, Hände,* which is the same as our **e** in *pet.* The sound must not be altered before **r,** as English people are apt to do, making German *Herr* like English *her.*

German **äh,** as in *säen, mähen,* corresponds with French **è,** though the French sound is more open, and German **eh,** as in *geh,* with French **é.** Here, as in French, our difficulty arises from the English tendency to turn long vowels into diphthongs. We

can obtain a sound sufficiently near to the open **äh** by omitting the final sound of English *bear*, and the close **eh,** by omitting the **i** sound at the end of *obey*. German *Reh* is not = English *ray*.

The close German **eh** in *sehr schwer*, will be found "sehr schwer," *i.e.* very difficult, because **r** follows, and this combination is contrary to our English habits.

The Close Front Vowels ih, i. The short German **i** in *Sinn*, being = English **i** in *pit*, will be found very easy, except in the position where all German vowels are more or less difficult, *i.e.* before **r,** as in *Hirt;* and the difference between the long German **ih** in *ihn* and English **iy** in *feet*, is not very great. It is that English **iy** begins with a more open sound and gradually becomes closer, whilst German **ih** is equally close throughout.

Observe that though German **ih** is shortened in unaccented open syllables, its quality is not altered. So *direkt* differs from English *direct*, the **i** being pronounced like our short unaccented **iy** in the first syllable of *eternal*.

The symbol *ie* for short **i,** as in *vierzehn*, is very rarely used.

Back-round Vowels.

The Back-round Vowels oh, o, as in *Sohn, Sonne*. Both of these require attention. The long **oh** must not close with a sound of **u,** like English **ow** in *bowl*, but must be kept unchanged to the end, and it is not quite like the first part of our English **ow,** but apparently identical with French **ô** in *drôle*. See p. 129.

The short **o** is very decidedly more close than English **o** in *pot;* it is nearer to French **o** in *homme*, but a little closer than the French **o,** and it has not, like French **o,** a leaning towards the front-round **eu** in *peur*, but is clearer, and more distinctly a back vowel.

Both **oh** and **o** must be clearly pronounced before **r,** *e.g.* in *Rohr, fort*. The long **oh** is peculiarly difficult in this position. How distressed my excellent German mistress was, to be sure, at the ineffectual attempts of her pupils to pronounce her name, *Frau Flohr!* The pronunciations were many and various, but it was most frequently pronounced like English *flaw*.

The symbol *oo* for long **oh** is very rare.

The Close Back-round Vowels uh, u, as in *Kuh, dumm.* These are not difficult, the short **u** being the same as English **u** in *put*, and the long **uh** like English **uw** in *pool.* But the long German **uh** is close and unaltered throughout, whilst English **uw** begins with a more open sound and is gradually closed.

Front-round Vowels.

The Front-round Vowels öh, ö, as in *Söhne, können.* These have no equivalent in English, being quite distinct from English **oe** in *burn*, which comes nearest to them in sound. The long **öh** is the same as French **eû** in *peu*, except in the matter of length, for French **eû** may be short, as indeed it is in *peu.*

The short **ö** is more like French **eu** in *peur*, but it is somewhat closer, and is always short, whilst French **eu** may be long, as it is in *peur.*

The symbol *ö* for **öh** is rare.

The Close Front-round Vowels üh, ü, as in *kühn, dünn.* These also are missing in English, but **üh** is = French **u** in *pu*, except that it is always long, whilst French **u** may be short, and is so in the word *pu.*

The short **ü** is decidedly more open than the long **üh,** but this will not be difficult for English students, as we are accustomed to make our short vowels more open than the corresponding long ones.

Unaccented Vowels.

Unaccented e. This mixed vowel is the natural vowel of German, that is to say, the vowel uttered by Germans when they simply emit the voice without any attempt to modify it. It is not identical either with the English natural vowel, unaccented **a** in *villa*, nor the French natural vowel **e** in *le*, but it approaches very nearly to our unaccented **a.** According to Dr. Sweet, the difference is that German unaccented **e** is narrow, whilst English **a** is wide. It appears to me that the German natural vowel is also somewhat closer than the English, as is generally the case with the narrow vowels when compared with

the corresponding wide ones. It differs from French **e** in *le* in not being rounded.

Pronounce German unaccented **e** somewhat like *a*, in *villa*, or *e* in *silver*, not like *y* in *silly;* and take care not to add **r** when a vowel follows in the next word. English people are apt to do this, just as they often say in English, "dhi aidíar av it," but this is a very bad fault.

Other Unaccented Vowels. The other German vowels are not liable to change their sound when unaccented; and as English unaccented vowels are usually reduced to the obscure sound of **a** in *villa*, special pains must be taken to pronounce them clearly in German.

Attend particularly to unaccented **a, o** and **u,** and do not make the last syllables of *Anna, Jacob, Doktor, Fokus* like those of English *Anna, Jacob, doctor, focus.*

Diphthongs.

There are in German three diphthongs, in all of which the stress is upon the first element. They are as follows:—

	Symbols.	*Examples.*
ai	ei, ai	*Ei*, "egg"; *Mai*, "May."
au	au	*Au*, "meadow."
oi	eu, äu	*Heu*, "hay"; *gläubig* (*gloibiç*), "believing."

These diphthongs are almost the same as the English **ai, au, oi,** in *time, laud, noise.* The points of difference to be observed are:—

(1) In **ai** and **au** the first element is clearer. Make it like **a** in German *Mann.*

(2) In **oi** the first element is closer, just as German **o** in *Sonne* is much closer than English **o** in *pot.* And the first element is never lengthened as it sometimes is in English, *e.g.* in *oil.*

Nasal Vowels.

These are identical with the French nasal vowels, see pp. 130f., and occur only in French loan-words. We can use the italic symbols *an, èn, on, eun* to represent them.

Germans are careful to distinguish between *an* and *on*, whilst most English people pronounce them both alike, as *on*.

The nasal vowels are always long in German. In French they may be long or short.

In North Germany the nasal vowels are often omitted, and **ong** or **ang** may be heard instead of the French nasal *on* or *an*. But this is not worthy of imitation.

X.

GERMAN SYNTHESIS.

Vowels followed by **R.**

As already observed, all the German vowels are difficult to English students when they come before **r,** especially the long **eh** and **oh,** as in *schwer*, *Ohr*. Care must be taken not to alter the sound in any way, as we are apt to do in English, where we allow the preceding vowel to become a diphthong, as in *pare*, *peer*, *pore*, *poor* (cp. *pale*, *peel*, *pole*, *pool*), or to become a mixed, instead of a clear front or back, vowel, as in *fern*, *fir*, *fur*, *word* (cp. *fell*, *fill*, *full*, *folly*).

It will be found useful to practise all the vowels in succession, by pronouncing aloud the examples given below. The **r** must be distinctly trilled in every case.

ah	paar	eh	Pferd	öh	hören	i	irren
„	art	„	Schwert	„	hört	o	fort
„	zart	ih	mir	üh	für	„	Vorteil
äh	Bär	„	dir	„	spüren	u	Urteil
„	Ähre	„	ihr	a	hart	„	durch
eh	Ehre	oh	Ohr	„	warten	„	Furcht
„	Erde	„	Moor	ä	Herr	ö	Mörder
„	erst	uh	Uhr	„	Herz	ü	Bürde
„	werden	„	nur	i	Hirt	e	Mutter

Diphthongs and Triphthongs followed by R. We have observed how, in English, diphthongs followed by **r** are converted into triphthongs, *e.g.* in *ire*, *our*, *employer* (aia(r), au(r), imploia(r), pp. v., 5, 9. In German also we observe the same triphthongs occurring before final **r,** *e.g. Eier* (aier), "eggs," *Schleier* (shlaier), "veil," *sauer* (zauer), "sour," *Trauer* (trauer), "mourning," *Feuer* (foier), "fire," *teuer* (toier), "dear."

But in such cases the third element of the diphthong is always written as **e.**

We find however that when derivative or inflectional endings are added to words ending in **auer** or **oier,** the **e** disappears, and the **r** follows immediately after the diphthong, as in *saures*, "sour" (neut.), *traurig*, "mournful," *feurig*, "fiery," *teures*, "dear" (neut.). Cp. also *eirund* (airunt), "oval." When this is the case, be careful to pass at once from the diphthong to the trilled **r.**

Quantity.

In German, as in English, the difference between long and short vowels is generally clearly marked, though long vowels are sometimes reduced to half-long. But in some respects the rules for quantity differ from ours, so that they need to be studied. The rules for the length of the vowels are as follows :—

1. Vowels are long at the end of words, whether they are accented or not. Exx.: *da*, *Emma*, *Athene*, (atéhneh), *Salomo*, *Kakadu*, the only exceptions being the final vowel **e**, and the words *na*, *da*, *ja* (interjections).

2. They are long (1) before a single consonant, *i.e.* before one which is written as single in the ordinary spelling, for when a double symbol follows, as in *dünn*, *fett*, *Wolle*, the vowel is short, or (2) before a combination which can begin a syllable. Exx.: *ihn*, *für*, *schwer*, *Mitra.* Observe that in such cases the syllables become open if a vowel follows, as in *ih-nen*, *schwe-re.*

3. They are seldom long before combinations of consonants which cannot begin a syllable. In this case they remain closed when another syllable is added. Exx. of long vowels before such combinations are—*Mond*, *Magd*, *zart*, *Krebs*, *Pferd.*

4. In compound words, vowels which have a secondary accent are not shortened in consequence. Exx.: *Vorliebe*, *ausgeben*, *Abart*, *Abzug.*

5. In unaccented open syllables, long vowels become half-long or even short, as **ih** in *Militär* and **eh** in *Sekretär.*

In German spelling the short vowels are often indicated by doubling the consonant which follows, as in *satt*, *füllen*, and the long ones by adding **h,** or doubling the vowel, or by some other device, as in *Mehl*, *fühlen*, *Saat*, *dieser.*

Mistakes to be avoided. It may be useful to guard against those mistakes in the quantity of the vowels to which English people are especially liable.

1. Do not make the long vowels half-long, when a hard consonant follows, because this is the rule in English. German vowels in such a case retain their full length. The vowels and diphthongs are half-long in English *fail*, *graced*, *note*, *goose*, *ice*, *out*, but fully long in German *fehl*, *gehst*, *Not*, *Gruss*, *Eis*, *laut*.

2. In compound words be careful to make the vowel with the secondary accent long. See exx. above.

3. Make even unaccented syllables long if they happen to be final. See exx. above.

4. Do not lengthen a short vowel because **r** follows, though it is difficult for English people to avoid this, when the **r** is followed by another consonant, or final, as in *warten*, *Bart*, *zart*, *hart*, *Hirt*, *Herr*, *Herz*, *Erbe*, *Urne*.

5. When a long vowel is shortened to half-long, because it is not accented, do not on that account alter its quality and make it more open. The **i** in *Militär* should be pronounced like English **iy** in *eternal* (iytóenal) and *e* in *Sekretär* nearly like English **ey** in chaotic (keyótik), but without the slight sound of **y** heard in English.

Length of Consonants. The consonants in German are never lengthened, except in compound words, such as *mitteilen*, *Packkorb*, *Tauffeier*, *Still-leben*, and even in such cases they are commonly short in conversational German.

English people must guard against lengthening the consonants after short vowels, as we habitually do in English. They should practise them in this position, pronouncing them as quickly and sharply as possible, *e.g.* in *Sinn*, *Mann*, *Lamm*, contrasted with English *thin*, *man*, *lamb*.

Accent.

The accentuation of German words and sentences is almost identical with the accentuation of English, and does not present much difficulty. The principal rules are as follows :—

1. The stem syllable, being the most significant, bears the principal accent. This rule is almost universal in words not

borrowed from foreign languages. The chief exceptions are that the particles, in some compound words, take the principal accent; exx.: *Antwort*, *unwohl*, *Ursache*, *ausgeben*, in each of which the first syllable is accented.

2. The weaker syllables all have a slight stress, unless they have the vowel **e.** English pupils should note this, and pronounce the unaccented vowels clearly, not making them obscure, as we are apt to do in English.

3. In German, as in English, the accent may be shifted when two words are contrasted, as in "*zérgehen, nicht vérgehen.*"

The rules for accenting sentences are the same as in English, but these deviations should be noted:—

a. A great number of words receive the accent. Compare "*das Búch wélches er mir gáb*" and "*the bóok which he gáve me*," where the German has three accents and the English only two.

b. Verbal forms following the object must not be strongly accented in such clauses as the following: "*einen Brief schreiben*," "*einen Brief geschrieben haben*," "*wenn ich einen Brief schreibe.*"

As in English, the accent may be shifted so as to emphasize any word in the sentence to which the speaker wishes to draw special attention. In "*Gib mir das Buch her*," the stress might therefore be laid at pleasure (*a*) upon *gib* and *Buch*, which would be the regular accentuation, or (*b*) on *das*, or (*c*) on *her.*

Some words, when unaccented, have weak forms, but the cases are not nearly so numerous as in English. Exx. *er*, 'êr, 'är, 'er, er; *der*, dêr, där, der. And in conversation *er* is sometimes weakened to "r" (syllabic), and *der* in like manner to "dr" with syllabic "r."

Intonation.

Little need be said concerning intonation in German, for it follows the same laws as in English. The chief point of difference seems to be one which is very noticeable in the exclamation *so!* It is amusing to English people to observe the variety of feelings which can be expressed in German by this one little monosyllable, by varying its intonation, and as it were singing a little tune upon it. Prof. Vietor observes that when

monosyllables such as *ja*, *so*, *wie*, are used to represent a whole sentence, all the intonation of that sentence may be given in a single syllable.

Syllable Division.

Germans divide their syllables in the same way as the English, as far as speech is concerned, but when a consonant belongs equally to the syllables before and after, as in *leidend*, and yet an artificial division must be made, they divide thus :—*lei-dend*, whilst in similar cases we divide as follows:—*lead-ing*.

XI.

SYMBOLIZATION OF GERMAN SOUNDS.

Symbols used for the Consonants.

The use of some of the consonant symbols has been shown already (pp. 144f.), but a few more explanations are needed: (1) to account for some variety in the symbols used for the same sounds; (2) to help students to determine what sound is expressed by a doubtful symbol; and (3) to guard against some common mistakes.

Doubled Letters, and the combinations **ck, tz,** serve to indicate that the preceding vowel is short, as in *fett*, *Lamm*, *Mann*, *voll*, *Narr*, *Schiff*, *dick*, *Satz*.

The distinction between the doubled letter **ss** (ſſ) and the symbol **fs** (ſs), which is not reckoned as a double letter, is not usually shown when German is printed in Roman characters, **ss** being used for both. We find long vowels before **fs** when that symbol is retained in the inflected forms of the word, *e.g.* in *Fuſs*, pl. *Füſse*. But as **fs** is regularly substituted for **ss** at the end of words, we meet with **fs** after short vowels also, *e.g.* in *Nuſs*, "a nut." In these cases the inflected forms of the word are written with **ss,** thus:—pl. *Nüsse*.

B, D, G, used for hard Sounds. We have already observed that at the end of a word these are used for **p, t** and **ç** or **ch.** Note that **g**=**ç** after a front vowel or a consonant, as in *Sieg*, *Berg*, and **ch** after a back vowel, as in *Tag*, *zog*.

These letters are also reckoned final and pronounced as hard sounds whenever they are not initial, and are followed by a liquid not belonging to the stem, or by any other consonant.

So **b** is pronounced **p** in *liebt*, "loves," *üblich*, "customary." **d** stands for **t** in *handlich*, "handy," and **g** for **ç** in *regsam*, "active," and for **ch** in *Wagnis*, "perilous enterprise."

But in *übler*, "worse," as the **l** belongs to the stem, **b** is not pronounced **p**, but **b**.

The rest of the doubtful symbols, arranged alphabetically, are :—

C.

1. = **ts** before front vowels, as in *Officier*.
2. = **k** in other cases, as in *Cognac*.

CC.

1. = **kts** before front vowels, as in *Accent* (*'aktsént*), "accent."
2. = **k** before back vowels, as in *Accord*, "accord."

CH.

1. = **ç** after front vowels and consonants, as in *ich*, "I," *solch*, "such," and always in the ending *chen*, as in *Mamachen*, "dear mamma."

Also initial in *Chemie*, "chemistry," *China*, "China," and some other foreign words.

2. = **ch** after back vowels, as in *ach*.
3. = **k** when followed by radical **s**, as in *Fuchs*, "fox," *sechs*, "six," etc.

Also in *Chor*, "choir," *Chronik*, "chronicle" and a few other foreign words.

4. = **sh** in *Chance*, "chance," *Chef*, "principal," and some other words borrowed from French.

G.

1. = **g**, initial, and when beginning the primarily accented syllable in foreign words, as in *gut*, "good," *regieren*, "reign."
2. = **j**, medial, after front vowels and consonants, as in *Siege*, "victories," *Berge*, "mountains," *regnen*, "rain."
3. = **q**, medial after back vowels, as in *Tage*, "days," *zogen*, "drew."
4. = **zh** initial and medial in some loan words, as in *arrangieren*, "arrange," *Genie*, "genius," "ingenuity."
5. = **ç** final after front vowels and consonants, as in *Sieg*, *Berg*, *regsam*.
6. = **ch** final, after back vowels, as in *Tag*, *zog*, *Wagnis*.

H.

Pronounced **h**, or used as part of a digraph such as **ah, eh, sh, th,** or of the trigraph **sch.**

I.

Stands for **j** in unaccented syllables in such words as *Familie* (*famihlje*), *Spanien* (*shpahnjen*).

J.

1. = **j** as in *ja.*
2. = **zh** in some loan words, *e.g. Jalousie, Journal* (*zhurnáhl*).

N.

1. = **n** as in *nie, an.*
2. = **ng** before **k,** as in *sinken, Dank.*
3. In French loan words in *an, on,* etc., to show that the preceding vowel is nasal.

See also under **ng.**

NG.

Pronounced as a single sound, **ng,** as in *singen, lang.*

S.

1. = **z,** initial before vowels, and medial, as in *so, Rose, winsle.*
2. = **s,** initial before consonants, and final, as in *Skizze, Hals, ist.*
3. = **sh,** initial in the combinations **sp** and **st,** and so also when preceded by German prefixes, as in *sprechen, stehen, besprechen, verstehen.*

T.

1. = **t,** as in *Tau, warten, mit.*
2. = **ts** in words originally Latin, before unaccented **i** followed by an accented vowel, as in *Nation, Patient.*

TH.

Always pronounced **t.** In German words it occurs by transposition to show that the vowel next to it is long, as in *Thal* for "Tahl," cp. *Zahl.*

V.

After **q** pronounced **v**, or by many persons as a simple lip continuant, see pp. 146f.

SYMBOLS USED FOR THE VOWELS.

The symbols commonly used to represent the German vowels are shown on p. 149. It will be seen there that the symbols **a, ä, e, i, o, u, ö, ü, ie,** may be used to represent long or short vowels, and that **e** has three values, namely long **eh** in *schwer*, short **ä** in *fest*, and unaccented **e** in *Gebote*.

I propose to give here only the general rules for determining the value of these symbols. A full statement of the rules and exceptions will be found in Vietor's *Germ. Pronunciation*.

The symbols **a, ä, e, i, o, u, ö, ü** are used to represent long vowels when they occur (1) in open syllables, that is, when they are not followed by a consonant in the same syllable, and (2) when, in a final syllable, they are followed by one consonant only. In other cases they are short. Exx.:—

a	laden (ah)	war (ah)	warten (a)
ä	säen (äh)	Bär (äh)	Hände (ä)
e	Rede (eh)	schwer (eh)	fest (ä)
i	Igel (ih)	mir (ih)	Kiste (i)
o	Rose (oh)	Gebot (oh)	komm (o)
u	rufen (uh)	gut (uh)	Mutter (u)
ö	öde (öh)	schön (öh)	Mörder (ö)
ü	müde (üh)	für (üh)	Hütte (ü)

E stands for unaccented **e** in the unaccented prefixes **be** and **ge**, and in the unaccented derivative or inflectional suffixes **e, el, em, en, end, er, ern, es, est, et,** as in *habe*, "have," *Vogel*, "bird," *Atem*, "breath," *lieben*, "love," *rasend*, "furious," *Vater*, "father," *eisern*, "iron," *alles*, "all," *leidet*, "suffers."

E has the same sound in *der*, *dem*, *den*, *des*, *es*, when they are unaccented.

Ie stands for short **i** in *vielleicht*, *Viertel*, *vierzehn*, *vierzig*, In other cases it represents long **ih**, as in *sie*, *Liebe*.

PART II.

READING LESSONS
AND
EXERCISES.

A

PHONETIC READING BOOK

(ENGLISH, FRENCH AND GERMAN)

WITH

Exercises

BY

LAURA SOAMES



London
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SPELING LESN'Z.

I.

Nine Consonants with **e, i, o, u.**

et	it	on	pot	kid	gud	big	men
eb	in	pet	put	kod	nuk	bog	king
eg	od	pit	bed	kud	kuk	Tom	gong

II.

Consonants to **dh.**

il	rok	wet	fil	pith	thik
if	ruk	thin	ful	widh	lok
ov	when	dhen	bul	fit	luk
rek	wen	dhem	def	fut	pul
rik	whet	fel	giv	wud	wul

III.

Remaining Consonants.

iz	woz	shud	yel	chik	ech	rich
dhis	wosh	shuk	hiz	huk	ej	hej
pus	dish	yes	his	Jon	which	loj
sez	push	yet	chin	Jim	wich	push

IV.

*Remaining Short Accented Vowels—***œ, æ.**

Script Forms œ æ

œp	æz	kœp	ræg	dœv	ræsh	Mæj
œs	æsh	kæp	thœm	hæv	push	gœsh
æt	bœk	bœd	dhæn	dhœs	mœch	bush
æd	bæk	bæd	sœng	pus	mæch	dœl
æm	buk	rœg	sæng	rœsh	jœj	pul

V.

Unaccented Vowels—**a**, *and ending* **ar.**

amid	abæsh	vila	dolar	kœlar
abæk	atæch	Bela	milar	mænar
atæk	amæs	Æna	rœdar	mætar
amœng	amis	Hæna	gœnar	mœdhar
abœv	ahed	kolar	fular	sœmar

VI.

Weak Words. Unaccented **i** *and* **o'.**

a	dhæt	dhi orinj	pri-ténd
an	tu (to)	dha nœts	si-lékt
and	tuw (two, too)	pœti	pro'tékt
dhi	a mæn	foli	windo'
dha	an oks	fuli	folo'
dhat	pen and ingk	ri-zíst	folo'ing

VII.

Long Vowels—**aa, ey, iy, ô, ow, uw.**

paam	dhey	hiy	pôz	now	huw
kaam	o'bey	miy	pôt	gow	duw
baan	peyl	siy	lô	sow	shuw
kaat	peys	fiyl	drô	bowl	ruwd
aar	eyt	piys	fôr	bowt	ruwl
faar	geyt	mashiyn	nôr	kowt	buwt

VIII.

Long Vowels—**oe, ê.**

boen	fêri	faadhar	rip·êring	rik·ôs
toen	hêri	maatar	disp·êring	pôshan
doet	Mêri	rigáad	deyzi	mowing
hoet	dêring	bazaar	steyshan	mowshan
woed	wêring	ritóen	piysful	ruwlar
Poeshan	têring	dizóev	disíyv	truwthfụl

IX.

Diphthongs—**ai, au, oi, yu.**

baid	praiing	hau	join	joiing	nyu
bait	flaiing	nau	chois	cloiing	fyu
krai	haus	bauing	boi	dyuk	yuníyk
flai	maus	alauing	joi	dyuti	yunáit

X.

Diphthongs—**ea, ia, oa, ua.**

wear	dhear	riar	doar	hoar
pear	hear	fiaz	moar	puar
whear	iar	siar	roaz	tuaz
ear	piar	hiar	soaz	duar
teaz	tiaz	oar (oar, ore)	woar	muar
deaz	diar	ôr (or)	foar (four, fore)	wuar
keaz	miar	poar	fôr (for)	shuar
rear	niar	toar	nôr (nor)	bruar

RIYDING LESN'Z—PROWZ.

I.

Dha Foks and dha Gowt.

A Foks hæd fôlan[1] intu a wel, and hæd biyn kaasting abaut fôr a long taim hau hiy shud get aut agen;[2] when æt length a Gowt keym tu dha pleys, and wonting tu dringk, aast Renad whedhar dha wôtar woz gud, and if dhear woz plenti ov it. Dha Foks, disémbling dha rial deynjar ov hiz keys, ripláid, "Kœm daun, mai frend; dha wôtar iz sow gud dhat ai kænot dringk ancef[3] ov it, and sow abœndant dhat it kænot biy igz·ô·stid." Apon dhis dha Gowt, widháut eni moar aduw, lept in; when dha Foks, teyking advaantij ov hiz frendz hônz, æz nimbli lept aut; and kuwlli rimáakt tu dha puar dilyúdid Gowt, "If yu hæd haaf æz mœch breynz æz yu hæv biad, yu wud hæv lukt bifóar yu lept."

II.

Dha Maizar.

A Maizar, tu meyk shuar ov hiz propati, sowld ôl dhat hiy hæd and kanvoetid it intu a greyt lœmp ov gowld, which hiy hid in a howl in dha graund, and went kantinyuali tu vizit and inspékt it. Dhis rauzd dha kyuariositi ov wœn ov hiz woekman, huw, saspekting dhat dhear woz a trezhar, when hiz maastaz bæk woz toend, went tu dha spot, and stowl it awey. When dha Maizar ritóend, and faund dha pleys emti, hiy wept, and toar hiz hear. Bœt a neybar huw sô him in dhis ikstr·ævagant griyf, and loent dha kôz ov it, sed, "Fret yôsélf[4] now longgar, bœt teyk a stown and put it in dha seym pleys, and thingk dhat it iz yôr lœmp ov gowld; fôr æz yu nevar ment tu yuz it, dha wœn wil duw yu æz mœch gud æz dhi œdhar."

Dha woeth ov mœni iz not in its po'zeshan,[5] bœt in its yus.

Alternative forms:—[1] fôln'. [2] ageyn. [3] in·œf. [4] yaself. [5] pazeshan.

III.

Dha Kok and dha Juwil.

Æz a Kok woz skræching œp dha strô in a faam-yaad, in soech ov fuwd fôr dha henz, hiy hit apon a Juwil dhat bai sœm chaans hæd faund its wey dhear. "How!" sed hiy, "yu aar a veri fain thing, now daut, tu dhowz huw praiz yu; bœt giv miy a baali-kôn bifóar ôl dha poelz in dha woeld."

Dha Kok woz a sensibl' Kok: bœt dhear aar meni sili piypl' huw dispáiz whot iz preshas ownli bikóz[1] dhey kænot œndast·ænd it.

IV.

Dha Kræb and hoer Mœdhar.

Sed an owld Kræb tu a yœng wœn, "Whai duw yu wôk sow krukid, chaild? wôk streyt!"

"Mœdhar," sed dha yœng kræb, "show miy dha wey, wil yu? and when ai siy yu teyking a streyt kôs, ai wil trai and folo'."

Igzáampl'[2] iz betar dhæn priysept.

V.

Dha Milar, hiz Sœn, and dhear Aas.

A Milar and hiz Sœn woer draiving dhear Aas tu a neybaring fear tu sel him. Dhey hæd not gôn[3] faar when dhey met widh a truwp ov goelz ritóening from dha taun, tôking and laafing. "Luk dhear!" kraid wœn ov dhem; "did yu evar siy sœch fuwlz, tu biy trœjing along dha rowd on fut, when dhey mait biy raiding!" Dhi owld mæn, hiaring dhis, kwaiatli bæd hiz Sœn get on dhi Aas, and wôkt along merili bai dha said ov him. Prezantli dhey keym œp tu a gruwp ov owld men in oenist dibéyt. "Dhear!" sed wœn ov dhem, "it pruwvz whot ai woz a-seying. Whot rispékt iz shown tu owld eyj in dhiyz deyz? Duw yu siy dhæt aidl' yœng rowg raiding, whail hiz owld faadhar hæz tu wôk?—Get daun, yu skeyp-

Alternative forms:—[1] bik·ôz. [2] egzâampl'. [3] gon.

greys! and let dhi owld mæn rest hiz wiari limz." Apon dhis dha Faadhar meyd hiz Sœn dismáunt, and got œp himsélf. In dhis mænar dhey hæd not pro'siydid faar when dhey met a kœmpani ov wimin and childran. "Whai, yu leyzi owld felo'!" kraid sevral tœngz æt wœns, "hau kæn yu raid apon dha biyst, whail dhæt puar litl' læd dhear kæn haadli kiyp peys bai dha said ov yu." Dha gud-neychad Milar stud karektid, and imíyjitli tuk œp hiz Sœn biháind him.

Dhey hæd nau ôlmowst riycht dha taun. "Prey, onist frend," sed a taunzman, "iz dhæt Aas yôr own?" "Yes," sez dhi owld mæn. "Ow! Wœn wud not hæv thôt sow," sed dhi œdhar, "bai dha wey yu lowd him. Whai, yu tuw felo'z aar betar eybl' tu kæri dha puar biyst dhæn hiy yu!" "Enithing tu pliyz yu," sed dhi owld mæn; "wiy kæn bœt trai." Sow, alaiting widh hiz Sœn, dhey taid dhi Aasiz legz tagedhar, and bai dha help ov a powl indévad tu kæri him on dhear showldaz owvar a brij dhat led tu dha taun. Dhis woz sow entatéyning a sait dhat dha piypl' ræn aut in kraudz tu laaf æt it; til dhi Aas, not laiking dha noiz nôr hiz sityueyshan, kikt asœndar dha kôdz dhat baund him, and, tœmbling ôf dha powl, fel intu dha rivar. Apon dhis thi owld mæn, vekst and asheymd, meyd dha best ov hiz wey howm ageyn[1]—kanvinst dhat bai indévring[2] tu pliyz evribodi hiy hæd pliyzd nowbadi, and lôst hiz Aas intu dha baagin.

VI.

Dha Kœntri Meyd and hoer Milk-Kæn.

A Kœntri Meyd woz wôking along widh a kæn ov milk apon hoer hed, when shiy fel intu dha folo'ing streyn ov riflekshanz. "Dha mœni fôr which ai shæl sel dhis milk wil inéybl' miy tu inkríys mai stok ov egz tu thriy hœndrad. Dhiyz egz, alauing fôr whot mey pruwv ædl', and whot mey biy distróid bai voemin, wil pro'dyus æt liyst tuw hœndrad and fifti chikinz. Dha chikinz wil biy fit tu kæri tu maakit jœst æt dha taim when powltri iz ôlwiz[3] diar; sow dhat bai dha nyu-yoer[4] ai

Alternative forms:—[1] agen. [2] indévaring. [3] ôlweyz. [4] yiar.

kænot feyl ov hæving mœni anœf[1] tu poechis a nyu gaun. Griyn —let miy kansidar—yes, griyn bik·œmz mai kamplekshan best, and griyn it shæl biy. In dhis dres ai wil gow tu dha fear, whear ôl dha yœng felo'z wil straiv tu hæv miy fôr a paatnar; bœt now—ai shæl rifyúz evri wœn ov dhem, and widh a disdéynful tôs[2] toen from dhem." Traansp·ôtid widh dhis aidía, shiy kud not fôbéar[3] ækting widh hoer hed dha thôt dhat dhœs paast in hoer maind; when daun keym dha kæn ov milk! and ôl hoer im·æjinari hæpinis vænisht in a mowmant.

VII.

Dha Frogz Aasking fôr a King.

In dha deyz ov owld, when dha Frogz woer ôl æt libati in dha leyks, and hæd grown kwait wiari ov folo'ing evri wœn hiz own diváisiz, dhey asembl'd wœn dey tagedhar, and widh now litl' klæmar pitíshand Juwpitar tu let dhem hæv a King tu kiyp dhem in betar ôdar, and meyk dhem liyd honistar laivz. Juwpitar nowing dha væniti ov dhear haats, smaild æt dhear rikwést, and thruw daun a log intu dha leyk, which bai dha splæsh and kamowshan it meyd, sent dha howl komanwelth intu dha greytist terar and ameyzmant. Dhey rœsht œndar dha wôtar and intu dha mœd, and dead not kœm widhín ten liyps length ov dha spot whear it ley. Æt length wœn Frog, bowldar dhæn dha rest, venchad tu pop hiz hed abœv dha wôtar, and teyk a soervey ov dhear nyu King æt a rispéktful distans. Prezantli, when dhey poesíyvd[4] dha log lai stok-stil, œdhaz big·æn tu swim up tu it and araund it, til bai digríyz, growing bowldar and bowldar, dhey æt laast lept apon it, and triytid it widh dha greytist kantempt.

Dis·ætisfaid widh sow teym a ruwlar, dhey fôthwíth pitíshand Juwpitar a sekand taim fôr anœdhar and moar æktiv King. Apon which hiy sent dhem a stôk, huw now suwnar araivd amœng dhem dhæn hiy big·æn leying howld ov dhem and diváuaring dhem wœn bai wœn æz faast æz hiy kud, and it woz in veyn dhat dhey indévad tu iskéyp him. Dhen dhey sent

Alternative forms:—[1] in·œf. [2] tos. [3] fabear. [4] pasiyvd.

Moekyuri widh a praivit mesij tu Juwpitar, bisíyching him dhat hiy wud teyk piti on dhem wœns moar; bœt Juwpitar ripláid dhat dhey woer ownli sœfaring dha pœnishmant dyu tu dhear foli, and dhat anœdhar taim dhey wud loen tu let wel alown, and not biy dis·ætisfaid widh dhear nækharal kandishan.

VIII.

Dha Kœntri Maus and dha Taun Maus.

Wœns apon a taim a Kœntri Maus huw hæd a frend in taun inváitid him, fôr owld akweyntans seyk, tu pey him a vizit in dha kœntri. Dhi inviteyshan biying ækséptid in dyu fôm, dha Kœntri Maus, dhow pleyn and rœf and sœmwhot fruwgal in hiz neychar, owpn'd hiz haat and stoar in onar ov hospitæliti and an owld frend. Dhear woz not a keafuli stôd œp môsl' dhat hiy did not bring fôth aut ov hiz laadar, piyz and baali, chiyz-pêringz and nœts, howping bai kwontiti tu meyk œp whot hiy fiad woz wonting in kwoliti, tu syut dha pælat ov hiz deynti gest.

Dha Taun Maus, kondisénding tu pik a bit hiar and a bit dhear, whail dha howst sæt nibling a bleyd ov baali-strô, æt length iksklέymd: "Hau iz it, mai gud frend, dhat yu kæn indyúar dha dœlnis ov dhis œnpólisht laif? Yu aar living laik a towd in a howl. Yu kaant riali prifóer dhiyz solitari roks and wudz tu striyts tiyming widh kærijiz and men. On mai onar, yu aar weysting yôr taim mizarabli hiar. Wiy mœst meyk dha mowst ov laif whail it laasts. A Maus, yu now, dœz not liv fôr evar. Sow kœm widh miy, and ai l[1] show yu laif and dha taun."

Owvapáuad widh sœch fain woedz and sow polisht a mænar, dha Kœntri Maus æséntid;[2] and dhey set aut tagedhar on dhear joeni tu taun. It woz leyt in dhi iyvning when dhey krept stelthili intu dha siti, and midnait ear dhey riycht dha greyt haus, whear dha Taun Maus tuk œp hiz kwôtaz. Hiar woer kauchiz ov krimzan velvit, kaavingz in aivari; evrithing in shôt dinówtid welth and lœkshari. On dha teybl' woer dha

Alternative forms:—[1] wil. [2] asentid.

riméynz ov a splendid bængkwit, tu pro'kyuar which ôl dha choisist shops in dha taun hæd biyn rænsækt dha dey bifóar.

It woz nau dha toen ov dha kôtyar tu pley dha howst; hiy pleysiz hiz kœntri frend on poepl', rœnz tuw and frow tu saplai ôl hiz wonts, presiz dish apon dish and deynti apon deynti, and, æz dhow hiy woer weyting apon a king, teysts evri kôs ear hiy venchaz tu pleys it bifóar hiz rœstik kœzn'. Dha Kœntri Maus, fôr hiz paat, afekts tu meyk himsélf kwait æt howm, and blesiz dha gud fôchan dhat hæz rôt sœch a cheynj in hiz wey ov laif; when, in dha midst of hiz injóimant, æz hiy iz thing-king widh kantempt ov dha puar fear hiy hæz fôséykn',[1] on a sœdn' dha doar flaiz owpn', and a paati ov revl'az ritóening from a leyt entatéynmant, boests intu dha ruwm.

Dhi afraitid frendz jœmp from dha teybl' in dha greytist konstaneyshan and haid dhemsélvz[2] in dha foest kônar dhey kæn riych. Now suwnar duw dhey venchar tu kriyp aut ageyn[3] dhæn dha baaking ov dogz draivz dhem bæk in stil greytar terar dhæn bifóar. Æt length, when thingz siymd kwaiat, dha Kœntri Maus stowl aut from hiz haiding-pleys, and biding hiz frend gud-bai, whispad in hiz iar,[4] "Ow, mai gud soer, dhis fain mowd ov living mey duw fôr dhowz huw laik it; bœt giv miy mai baali-bred in piys and sikyuariti bifóar dha deyntiist fiyst whear Fiar and Kear aar in weyting."

IX.

Dhi Aasiz Shædo'.

A yuth, wœn hot sœmaz dey, haiad an Aas tu kæri him from Æthinz tu Megara. Æt middey dha hiyt ov dha sœn woz sow skôching, dhat hiy dismáuntid, and wud hæv sæt daun tu ripówz œndar dha shædo' ov dhi Aas. Bœt dha draivar ov dhi Aas dispyútid dha pleys widh him, dikl·êring dhat hiy hæd an iykwal rait tu it widh dhi œdhar. "Whot!" sed dha yuth, "did ai not haiar dhi Aas fôr dha howl joeni?" "Yes," sed dhi œdhar, "yu haiad dhi Aas, bœt not dhi Aasiz shædo'." Whail dhey woer dhœs rænggling and faiting fôr dha pleys, dhi Aas tuk tu hiz hiylz and ræn awey.

Alternative forms:—[1] faseykn'. [2] dhamselvz. [3] agen. [4] yoer.

X.

Dha Mœngki and dha Dolfin.

It woz an owld kœstam amœng seylaz tu kæri abaut widh dhem litl' Moltiyz læp-dogz, ôr mœngkiz, tu amyuz dhem on dha voyij; sow it hæpn'd wœns apon a taim dhat a mæn tuk widh him a Mœngki æz a kampænyan on bôd ship. Whail dhey woer ôf Suwnyam, dha feymas promantari ov Ætika, dha ship woz kôt in a vaialant stôm, and biying kæpsáizd, ôl on bôd woer thrown intu dha wôtar, and hæd tu swim fôr lænd æz best dhey kud. And amœng dhem woz dha Mœngki. A Dolfin sô him strœgling, and teyking him fôr a mæn, went tu hiz asistans and boar him on hiz bæk streyt fôr shoar. When dhey hæd jœst got opazit Pairíyas, dha haabar ov Æthinz, dha Dolfin aast dha Mœngki if hiy woer an Athiynyan? "Yes," aansad dha Mœngki, "ashuaridli, and ov wœn ov dha foest fæmiliz in dha pleys." "Dhen ov kôs yu now Pairíyas," sed dha Dolfin. "Ow yes," sed dha Mœngki, huw thôt it woz dha neym ov sœm distínggwisht sitizn'; "hiy iz wœn ov mai mowst intimit frendz." Indígnant æt sow grows a disíyt and folsud, dha Dolfin daivd tu dha botam, and left dha laiing Mœngki tu hiz feyt.

XI.

Dha Wind and dha Sœn.

A dispyút wœns arowz bitwíyn dha Wind and dha Sœn, which woz dha stronggar ov dha tuw, and dhey agriyd tu put dha point apon dhis isyu, dhat whichévar suwnist meyd a trævl'ar teyk ôf hiz klowk, shud biy akauntid dha moar pauaful. Dha Wind big·æn, and bluw widh ôl hiz mait and meyn a blaast, kowld and fias æz a Threyshan stôm; bœt dha stronggar hiy bluw dha klowsar dha trævl'ar ræpt hiz klowk araund him, and dha taitar hiy graaspt it widh hiz hændz. Dhen browk aut dha Sœn; widh hiz welkam biymz hiy dispóest dha veypar and dha kowld; dha trævl'ar felt dha jiynyal wômth, and æz dha Sœn shon braitar and braitar, hiy sæt daun, owvak·œm widh dha hiyt, and kaast hiz klowk on dha graund.

Dhœs dha Sœn woz dikléad dha kongkarar; and it hæz evar biyn diymd dhat poesweyzhan[1] iz betar dhæn fôs; and dhat dha sœnshain ov a kaind and jentl' mænar wil suwnar ley owpn' a puar mænz haart dhæn ôl dha thretningz and fôs ov blœstaring[1] ôthoriti.

XII.

Dha Foks widháut a Teyl.

A Foks biying kôt in a træp, woz glæd tu kampaund fôr hiz nek bai liyving hiz teyl biháind him; bœt apon kœming abrôd intu dha woeld, hiy big·æn tu biy sow sensibl' ov dha disgréys sœch a difékt wud bring apon him, dhat hiy ôlmowst wisht hiy hæd daid raadhar dhæn kœm awey widháut it. Hauévar, rizólving tu meyk dha best ov a bæd mætar, hiy kôld a miyting ov dha rest ov dha foksiz, and pro'powzd dhat ôl shud folo' hiz igzaampl'. "Yu hæv now nowshan," sed hiy, "ov dhi iyz and kœmfat widh which ai nau muwv abaut; ai kud nevar hæv bilíyvd it if I hæd not traid it maisélf;[3] bœt riali, when wœn kœmz tu riyzn' apon it, a teyl iz sœch an œgli, inkanvíynyant, œnnésisari apendij, dhat dhi ownli wœndar iz dhat, æz foksiz, wiy kud hæv put œp widh it sow long. Ai pro'powz,[4] dhearfôr, mai woedhi bredhrin, dhat yu ôl profit bai dhi ikspíyrians dhat ai æm mowst wiling tu afôrd yu, and dhat ôl foksiz from dhis dey fôwad kœt ôf dhear teylz." Apon dhis wœn ov dhi owldist stept fôwad and sed, "Ai raadhar thingk, mai frend, dhat yu wud not hæv advaizd œs tu paat widh auar teylz if dhear woer eni chaans ov rik·œvaring yôr own."

Raaliz Tuw Plaants.

In dha reyn ov Kwiyn Ilízabath, tuw plaants woer brôt tu Inggland, fôr dha foest taim, bai Soer Woltar Raali, bowth ov which aar nau veri mœch yuzd—dha tabæko'-plaant and dha pateyto'. Soer Woltar hæd seyld akrôs dha siyz tu Amerika,

Alternative forms:—[1] pasweyzhan. [2] blœstring. [3] misélf. [4] prapowz.

in soech ov nyu lændz, and hiy brôt bæk bowth dhiyz plaants widh him.

When hiy woz in Amerika, hiy hæd siyn dhi Indyanz smowk, and bifóar long hiy akwaiad dha hæbit himsélf. Hiy bikéym ikstríymli fond ov smowking, and friykwantli indœljd in dha præktis.

When hiy ritóend tu Inggland, hiy woz siting bai dha faiar wœn dey, and big'æn tu smowk. In dha midl' ov hiz smowking, dha doar owpn'd, and in keym hiz mæn-soevant. Nau dhis mæn hæd nevar in hiz laif siyn eni wœn smowk, and did not now dhat dhear woz sœch a plaant æz tabæko'. Sow when hiy sô dha smowk kœming from hiz maastaz mauth, hiy thôt dhat hiy woz on faiar! Hiy kraid aut in alaam, ræn tu fech a bœkit ov wôtar tu put dha faiar aut: and Soer Woltar woz delyujd bifóar hiy hæd taim tu ikspléyn whot hiy woz riali duwing.

Bœt veri suwn dhi owld soevant got yust tu siying piypl' widh smowk kœming aut ov dhear maudhz; and ôl dha yœng nowbl'z ov dha kôt big'æn tu smowk bikóz Soer Woltar did sow.

Æt foest piypl' did not laik dha pateyto' æt ôl; nowbadi wud iyt it. Yet Soer Woltar towld dhem hau yusful it wud biy. Dha pateyto', hiy sed, kud biy meyd tu grow in Inggland. Hiy towld dhem dhat, when dha kôn-haavist feyld—which it ôfn' yust tu duw—piypl' niyd not staav if dhey hæd plenti ov pateyto'z.

Kwiyn Ilízabath, huw woz a veri klevar wuman, lisn'd tu whot Soer Woltar sed, and hæd pateyto'z soevd œp æt hoer own teybl'. Dhear dha grænd piypl' huw daind widh hoer mæjisti woer o'blaijd[1] tu iyt dhem. Bœt dhey spred a rip'ôt dhat dha pateyto' woz poizn'as, bikóz it bilóngz tu dha seym ôdar æz dha dedli naitsheyd and meni œdhar poizn'as plaants. Sow in spait ov ôl dhat dha Kwiyn kud duw, now wœn wud iyt pateyto'z, and dhey woer left fôr dha pigz.

Dha piypl' did not faind aut dhear mistéyk til meni yoez[2] aaftawadz. Dha puar pateyto' woz dispáizd and fôrgótn'[3] til dha reyn ov dha French[4] King Luwis XVI., when dhear livd a Frenchman huw hæd meyd a stœdi ov growing plaants fôr

Alternative forms:—[1] ablaijd. [2] yiaz. [3] fagotn'. [4] Frensh.

fuwd. Hiy felt shuar dhat hiy kud meyk dha pateyto' a greyt blesing tu dha kœntri; and hiy big·æn æt wœns tu trai.

Aaftar a greyt diyl ov trœbl' hiy saksiydid. Pĭypl' laaft æt him æt foest, and wud not teyk eni nowtis ov whot hiy sed. Bœt hiy went on growing dha pateyto' til hiy brôt it tu poefekshan.[1] Iyvn'·dhen now wœn wud hæv iytn' it, if its paat hæd not biyn teykn' bai dha king. Hiy hæd laaj piysiz ov graund plaantid widh pateyto'z, and went abaut widh dha flauar ov dha pateyto' in hiz bœtn'-howl.

Now wœn dead tu laaf æt dha king, and when hiy sed dhat pateyto'z woer tu biy iytn', piypl' big·æn tu faind aut hau gud and howlsam dhey woer. Bai digríyz dha pateyto' woz moar and moar laikt; and nau dhear iz haadli eni vejitabl' dhat iz moar haili istíymd.

A Boiz Advenchaz amœng dha Siy-Keyvz.

A Teyl ov dha Kromati Kowst.

From *Mai Skuwlz and Skuwlmaastaz*, dhi ôto'baiógrafi ov Hyu Milar, dha selibreytid jiyólajist, huw woz twelv yoez[2] owld when hiy hæd dhis streynj advenchar.

It woz on a plezant spring môning dhat, widh mai litl' kyuarias frend bisáid miy, ai stud on dha biych opazit dhi iystan promantari, dhat widh its stoen grænítik wôl, baaz ækses fôr ten deyz aut ov evri fôtíyn[3] tu dha wœndaz ov dha Duwkot; and sô it streching pro'vowkingli aut intu dha griyn wôtar. It woz haad tu biy disapóintid, and dha keyvz sow niar. Dha taid woz a low niyp, and if wiy wontid a pæsij drai-shod, it bihúwvd œs tu weyt fôr æt liyst a wiyk; bœt niydhar[4] ov œs œndastúd dha filósafi ov niyp-taidz æt dhæt piari'ad. Ai woz kwait shuar ai hæd got raund æt low wôtar widh mai œngkl'z not a greyt meni deyz bifóar, and wiy bowth infóed dhat if wiy bœt saksiydid in geting raund nau, it wud biy kwait a plezhar tu weyt amœng dha keyvz insáid, œntíl[5] sœch taim æz dha fôl ov dha taid shud ley bear a pæsij fôr auar ritóen.

Alternative forms :—[1] pafekshan. [2] yiaz. [3] f·ôtiyn. [4] naidhar. [5] ·œntil.

A næro' and browkn' shelf rœnz along dha promantari, on which, bai dhi asistans ov dha neykid fiyt, it iz jœst pôsibl' tu kriyp. Wiy saksiydid in skræmbling œp tu it, and dhen, krôling œpwadz on ôl fôz—dha presipis, æz wiy pro'siydid, biytling moar and moar fômidabl' from abœv, and dha wôtar bik·œming griynar and diypar bilów—wiy riycht dhi autar point ov dha promantari; and dhen, dœbling dha keyp on a stil næro'ing maajin—dha wôtar, bai a rivóes proses, bik·œming shælo'ar and les griyn æz wiy advaanst inwads—wiy faund dha lej toemineyting jœst whear, aaftar kliaring dha siy, it owvah·œng dha grævl'i biych æt an eliveyshan ov niali ten fiyt.

Adaun wiy bowth dropt, praud ov auar sakses—œp splæsht dha rætling grævl' æz wiy fel, and fôr æt liyst dha hówl kœming wiyk, dhow wiy woer œnawéar ov dhi iksténт ov auar gud-lœk æt dha taim, dha maavl'z ov dha Duwkot Keyv mait biy rigáadid æz sowlli and iksklúwsivli auar own. Fôr wœn shôt sevn' deyz, tu boro' emfasis from dha freyziólaji ov Kaaláil, "dhey woer auar own and now œdhar mænz."

Dha foest ten auaz woer auaz ov shiar injóimant. Dha laajar keyv pruwvd a main ov maavl'z; and wiy faund a greyt diyl adishanal tu wœndar æt on dha slowps biníyth dha presipisiz, and along dha piys ov roki siy-biych in frœnt. Wiy saksiydid in disk·œvaring[1] fôr auasélvz bai kriyping, dwôf-bushiz dhat towld ov dha blaiting influ'ansiz ov dha siy-sprey, dha peyl yelo' hœnisœkl', dhat wiy hæd nevar siyn bifóar seyv in gaadn'z and shrœbariz, and on a diypli-sheydid slowp dhat liynd agenst[2] wœn ov dha stiypar presipisiz, wiy ditéktid dha swiyt-sentid wudrœf ov dha flauar-plot and paatéar, widh its delikit whait flauaz and priti liyvz, dhat bik·œm dha moar owdarífaras dha moar dhey aar krœsht. Dhear tuw, imíyjitli in dhi owpning ov dha diypar keyv, whear a smôl striym keym pætaring in dit·ækht drops from dhi owvar-biytling presipis abœv, laik dha foest drops ov a hevi thœndar-shauar, wiy faund dha hot, bitar skoevi-graas, which dha greyt Kæptin Kuk yuzd in hiz voyijiz; abœv ôl, dhear woer dha keyvz, widh dhear pijanz,[3] whait, vearigeytid, and bluw, and dhear

Alternative forms:—[1] disk·œvring. [2] ageynst. [3] pijinz.

mistíari'as and gluwmi debths,[1] in which plaants haadn'd intu stown, and wôtar bikéym maabl'.

In a shôt taim wiy hæd browkn' ôf widh auar hæmaz howl pokit fulz ov stælaktaits and petrifaid mos. Dhear woer litl' puwlz æt dha said ov dha keyv, whear wiy kud siy dha woek ov konjileyshan gowing on, æz æt dha kamensmant ov an Októwbar frôst, when dha kowld nôth wind bœt beali rœfl'z dha soefis ov sœm mauntin lokan ôr slœgish mualand striym, and showz dha nyuli-fômd niydl'z ov ais glisning from dha shôz intu dha wôtar. Sow ræpid woz dha kôs ov depazishan, dhat dhear woer keysiz in which dha saidz ov dha holo'z siymd growing ôlmowst in prapôshan æz dha wôtar rowz in dhem; dha springz liping owvar, dipózitid dhear mainyút kristalz on dhi ejiz, and dha rezavwôz diypn'd and bikéym moar kapeyshas æz dhear maundz woer bilt œp bai dhis kyuarias meysanri.

Dha long teliskópic prospikt[2] ov dha spaakling siy, æz vyud from dhi inar ikstremiti ov dha kævan, whail ôl araund woz daak æz midnait—dha sœdn' gliym ov dha siy-gœl, siyn fôr a mowmant from dha risés, æz it flitid paast in dha sœnshain—dha blæk hiyving bœlk ov dha græmpas, æz it thruw œp its slendar jets ov sprey, and dhen, toening daunwadz, displéyd its glosi bæk and vaast ængyular fin; iyvn' dha pijanz, æz dhey shot whizing bai, wœn mowmant skeas vizibl' in dha gluwm, dha nekst reydyant in dha lait—ôl akwaiad a nyu intarist from dha pikyuliæriti ov dha *seting* in which wiy sô dhem. Dhey fômd a siariyz ov sœn-gilt vinyéts, freymd in jet; and it woz long ear wiy taiad ov siying and admaiaring in dhem mœch ov dha streynj and dha byutiful.

It did siym raadhar ominas, hauévar, and pahæps sœmwhot syupan·ækharal tu buwt, dhat abaut an auar aaftar nuwn, dha taid, whail yet dhear woz a ful fædham ov wôtar biníyth dha orau ov dha promantari, siyst tu fôl, and dhen, aaftar a kwôtar ov an auaz speys big·æn ækchwali tu kriyp œpwadz on dha biych. Bœt jœst howping dhat dhear mait biy sœm mistéyk in dha mætar, which dhi iyvning taid wud skeas feyl tu rektifai, wiy kantinyud tu amyuz auasélvz, and tu howp on.

Auar aaftar auar paast, length'ning æz dha shædo'z length-

Alternative forms:—[1] depths. [2] prospekt.

and, and yet dha taid stil rowz. Dha sœn hæd sœngk biháind dha presipisiz, and ôl woz gluwm along dhear beysiz, and dœbl' gluwm in dhear keyvz; bœt dhear rœgid brauz stil kôt dha red glear ov iyvning. Dha flœsh rowz haiar and haiar, cheyst bai dha shædo'z: and dhen, aaftar linggaring fôr a mowmant on dhear krests ov hœnisœkl' and juwnipar, paast awey, and dha howl bikéym sombar and grey. Dha siy-gœl flæpt œpwadz from whear hiy hæd flowtid on dha ripl', and haid him slowli awey tu hiz loj in hiz diyp-siy stæk; dha dœski kômarant flitid paast, widh hevi'ar and moar friykwant strowk, tu hiz whaitn'd shelf on dha presipis; dha pijanz keym whizing daunwadz from dhi œplandz and dhi opazit lænd, and disapíad amid dha gluwm ov dhear keyvz; evri kriychar dhat hæd wingz meyd yus ov dhem in spiyding howmwadz, bœt niydhar[1] mai kampænyan nôr maisélf[2] hæd eni, and dhear woz now posibiliti ov geting howm widháut dhem.

Wiy meyd desparit efats tu skeyl dha presipisiz, and on tuw sevaral[3] akeyzhanz saksiydid in riyching midwey shelvz amœng dha krægz, whear dha perigrin-folkan and dha reyvn' bild; bœt dhow wiy hæd klaimd wel anœf[4] tu rendar auar ritóen a mætar ov bear posibiliti, dhear woz now posibiliti whotévar ov geting faadhar œp—dha klifs hæd nevar biyn skeyld, and dhey woer not destind tu biy skeyld nau. And sow æz dha twailait diypn'd, and dha prik·êri'as futing bikéym evri mowmant moar dautful and prik·êri'as, wiy hæd jœst tu giv œp in dispéar.

"Wudn't kear fôr misélf,"[5] sed dha puar litl' felo', mai kampænyan, boesting intu tiaz, "if it woer not fôr mai[6] mœdhar; bœt whot wil mai[6] mœdhar sey?" "Wudn't kear niydhar," sed ai, widh a hevi haat; "bœt it s jœst bækwôtar, and wiy l[7] get aut æt twelv." Wiy ritríytid tagedhar intu wœn ov dha shælo'ar and draiar keyvz, and kliaring a litl' spot ov its rœf stownz, and dhen growping along dha roks fôr dha drai graas, dhat in dha spring siyzan hængz from dhem in widhad cœfts, wiy fômd fôr auasélvz a mowst œnk·œmfatabl' bed, and ley daun in wœn anœdhaz aamz.

Alternative forms:—[1] naidhar. [2] misélf. [3] sevral. [4] in·œf. [5] maisélf. [6] n.i. [7] wil.

Fôr dha laast fyu auaz mauntinas pailz ov klaudz hæd biyn raizing, daak and stômi in dha siy-mauth, and dhey hæd flead pôténtasli in dha seting sœn, and hæd wôn, widh dha dikláin ov iyvning, ôlmowst evri miytiórik tint ov ænggar, from faiari red tu a sombar thœndaras braun, and from sombar braun tu dowlful blæk, and wiy kud nau, æt liyst, hiar whot dhey pôténdid, dhow wiy kud now longgar siy. Dha raizing wind big·æn tu haul mônfuli amid dha klifs, and dha siy, hidhatu sow sailant, tu biyt hevili agenst[1] dha shoar, and tu buwm, laik distrés gœnz, from dha risésiz ov dha tuw diyp-siy keyvz. Wiy kud hiar, tuw, dha biyting reyn, nau hevi'ar, nau laitar, æz dha gœsts sweld ôr sængk; and dhi intamítant pætar ov dha striymlit owvar dha diypar keyv, nau draiving agenst[1] dha presipisiz, nau disénding hevili on dha stownz.

Tuw·ôdz[2] midnait dha skai kliad, and dha wind fel, and dha muwn in hoer laast kwôtar rowz red æz a mas ov hiytid aian aut ov dha siy. Wiy krept daun in dhi œnsóetin lait, owvar dha rœf slipari krægz, tu æsatéyn whedhar dha taid hæd not fôln' safishantli faar tu yiyld œs a pæsij, bœt wiy faund dha weyvz cheyfing amœng dha roks, jœst whear dha taid-lain hæd restid twelv auaz bifóar, and a ful fædham ov siy inkláasping dha beys ov dha promantari.

A glimaring aidía ov dha rial neychar ov auar sityueyshan æt length krôst mai maind. It woz not imprízanmant fôr a taid tu which wiy hæd kansaind auasélvz; it woz imprízanmant fôr a wiyk. Dhear woz litl' kœmfat in dha thôt, araizing, æz it did, amid dha chilz and teraz ov a driari midnait, and ai lukt wistfuli on dha siy æz auar ownli paath ov iskéyp. Dhear woz a vesl' krôsing dha weyk ov dha muwn æt dha taim, skeas haaf a mail from dha shoar, and asistid bai mai kampænyan, ai big·æn tu shaut æt dha top ov mai lœngz, in dha howp ov biying hoed bai dha seylaz. Wiy sô hoer dim bœlk fôling slowli athwôt dha red glitaring belt ov lait dhat hæd rendad hoer vizibl', and dhen disapíaring in dha moeki blæknis; and jœst æz wiy lôst sait ov hoer fôr evar, wiy kud hiar an indistíngkt saund minggling widh dha dæsh ov dha weyvz—dha shaut in riplái ov dha staatl'd helmzman.

Alternative forms:—[1] ageynst. [2] tôdz.

Dha vesl', æz wiy aaftawadz loent, woz a laaj stown-laitar, diypli leydn', and œnfóenisht widh a bowt; nôr woer hoer kruw æt ôl shuar dhat it wud hæv biyn seyf tu atend tu dha midnait vois from amid dha roks, iyvn' hæd dhey dha miynz ov kamyunikeyshan widh dha shoar. Wiy weytid on and on, hauévar, nau shauting bai toenz, and nau shauting tagedhar, bœt dhear woz now sekand riplái; and æt length luwzing howp, wiy growpt auar wey bæk tu auar kœmfatlis bed, jœst æz dha taid hæd agen [1] toend on dha biych, and dha weyvz big·æn tu rowl œpwadz, haiar and haiar æt evri dæsh.

Æz dha muwn rowz and braitn'd, ai hæd saksiydid in droping æz saundli asliyp æz mai kampænyan, when wiy woer bowth arauzd bai a laud shaut. Wiy staatid œp, and agen krept daunwadz amœng dha krægz tu dha shoar, and æz wiy riycht dha siy, dha shaut woz ripíytid. It woz thæt ov æt liyst a dœzn' haash voisiz yunáitid. Dhear woz a briyf pôz, folo'd bai anœdhar shaut, and dhen tuw bowts, strongli mænd, shot raund dha westan promantari, and shautid yet ageyn.

Dha howl taun hæd biyn alaamd bai dhi intélijans dhat tuw litl' boiz hæd strægl'd awey in dha môning tu dha roks ov dha sœdhan Syutôr, and hæd not faund dhear wey bæk. Dha presipisiz hæd biyn a siyn ov fraitful æksidants from taim imim·ôri'al, and it woz æt wœns infóed dhat wœn œdhar sæd æksidant hæd biyn ædid tu dha nœmbar. Truw, dhear woer keysiz rimémbad ov piypl' hæving biyn taid-baund in dha Duwkot keyvz, and not mœch woes in konsikwans, bœt æz dha keyvz woer inæksésibl' iyvn' dyuaring niyps, wiy kud not, it woz sed, posibli biy in dhem; ænd dha sowl riméyning graund ov howp woz, dhat æz hæd hæpn'd wœns bifóar, ownli wœn ov dha tuw hæd biyn kild, and that dhi soeváivar woz linggaring amœng dha roks, afreyd tu kœm howm. And in dhis bilíyf, when dha muwn rowz, and dha soef fel, dha tuw bowts hæd biyn fitid aut.

It woz leyt in dha môning ear wiy riycht Kromati, bœt a kraud on dha biych aweytid auar araivl'; and dhear woer angshas-luking laits glaansing in dha windo'z, thik and mænifowld; ney, sœch woz dhi intarist ilísitid, dhat sœm

Alternative form:—[1] ageyn.

in·ômasli bæd voes, in which dha raitar diskráibd dhi insidant a fyu deyz aaftar, bikéym popyular anœf[1] tu biy hændid abaut in mænyuskript, and red æt tiy-paatiz bai dhi eylíyt ov dha taun.

Dha Diskantentid Pendyulam.

An owld klok dhat hæd stud fôr fifti yoez[2] in a faamaz kichin, widháut giving its ownar eni kôz ov kampleynt, oeli wœn sœmaz môning, bifóar dha fæmili woz stoering, sœdn'li stopt. Apon dhis dha daial-pleyt (if wiy mey kredit dha feybl') cheynjd kauntinans widh alaam, dha hændz meyd an inifektywal[3] efat tu kantinyu dhear kôs, dha whiylz riméynd mowshanlis widh sapraiz, dha weyts hœng spiychlis, iych membar felt dispówzd tu ley dha bleym on dhi œdhaz.

Æt length dha daial instityutid a fômal inkwáiari intu dha kôz ov dha stop, when hændz, whiylz, weyts, widh wœn vois, pro'testid dhear ino'sans;[4] bœt nau a feynt tik woz hoed bilów from dha pendyulam, huw dhœs spowk: "Ai kanfes maisélf[5] tu biy dha sowl kôz ov dha prézant stopij, and ai æm wiling, fôr dha jenaral sætisfækshan, tu asain mai riyzn'z. Dha truwth iz, dhat ai æm taiad ov tiking."

Apon hiaring dhis, dhi owld klok bikéym sow inréyjd, dhat it woz on dha veri point ov *straiking*. "Leyzi waiar!" iks-kléymd dha daial-pleyt. "Æz tu dhæt," ripláid dha pendyulam; "it iz vaastli iyzi fôr yu, Mistris Daial, huw hæv ôlwiz, æz evribodi nowz, set yôsélf œp abœv miy—it iz vaastli iyzi fôr yu, ai sey, tu akyuz œdhar piypl' ov leyzinis—yu, huw hæv hæd nœthing tu duw ôl dha deyz ov yôr laif bœt tu stear piypl' in dha feys, and tu amyuz yôsélf widh woching ôl dhat gowz on in dha kichin! Thingk, ai bisíych yu, hau yu wud laik tu biy shœt œp fôr laif in dhis daak klozit, and wæg bækwadz and fôwadz, yoer aaftar yoer, æz ai duw."

"Whai," sed dha daial, "iz dhear not a windo' in yôr haus on poepas fôr yu tu luk thruw?" "Fôr ôl dhæt," rizyúmd dha

Alternative forms:—[1] in·œf. [2] yiaz. [3] inifékchwal. [4] inasn's. [5] misélf.

pendyulam, "ôldhów dhear iz a windo', ai dear not stop, iyvn' fôr an instant, tu luk aut. Bisáidz, ai æm riali taiad ov mai wey ov laif; and, if yu pliyz, ai l[1] tel yu hau ai tuk dhis disg·œst æt mai implóimant. Dhis môning, ai hæpn'd tu biy kælkyuleyting hau meni taimz ai shud hæv tu tik in dha kôs ownli ov dha nekst foar-and-twenti auaz—pahæps sœm ov yu abœv dhear kæn giv miy dhi igz·ækt sœm." Dha minit hænd, biying kwik æt figaz, instantli ripláid, "Eyti-siks thauzand foar hœndrad taimz."

"Igz·ækli sow," ripláid dha pendyulam; "wel, ai apiyl tu yu ôl, if dha veri thôt ov dhis woz not ancef[2] tu fatiyg wœn; and when ai big·æn tu mœltiplai dha strowks ov wœn dey bai dhowz ov mœnths and yoez,[3] riali it iz now wœndar if ai felt disk·œrijd æt dha prospikt:[4] sow aaftar a greyt diyl ov riyzn'ing and heziteyshan, thingks ai tu maiself—ai l[1] stop!"

Dha daial kud skeasli kiyp its kauntinans dyuaring dhis haræng; bœt rizyúming its græviti, dhœs ripláid: "Diar Mistar Pendyulam, ai æm riali astonisht dhat sœch a yusful ind·œstri'as poesn' æz yôsélf shud hæv biyn owvak·œm bai dhis sajeschan. It iz truw, yu hæv dœn a greyt diyl ov woek in yôr taim; sow hæv wiy ôl, and aar laikli tu duw, and dhow dhis mey fatiyg œs tu thingk ov, dha kweschan iz, wil it fatiyg œs tu duw? Wud yu nau duw miy dha feyvar tu giv abaut haaf-a-dœzn' strowks tu ilastreyt mai aagyumant?" Dha pendyulam kampláid, and tikt siks taimz at its yuzhwal peys.

"Nau," rizyúmd dha daial, "woz dhæt igz·oeshan fatiyging tu yu?" "Not in dha liyst," ripláid dha pendyulam, "it iz not ov siks strowks dhat ai kampleyn, nôr ov siksti, bœt ov milyanz." "Veri gud," ripláid dha daial; "bœt rekalékt, dhat ôldhów yu mey *thingk* ov a milyan strowks in an instant, yu aar rikwáiad tu eksikyut bœt wœn; and dhat hauévar ôfn' yu mey hiaráaftar hæv tu swing, a mowmant wil ôlwiz biy givn' yu tu swing in."

"Dhæt kansidareyshan stægaz miy, ai kanfes," sed dha pendyulam.

"Dhen ai howp," ædid dha daial-pleyt, "wiy shæl ôl imíy-

Alternative forms:—[1] wil. [2] in·œf. [3] yiaz. [4] prospekt.

jitli ritóen tu auar dyuti, fôr dha meydz wil lai in bed til nuwn, if wiy stænd aidling dhœs."

Apon dhis, dha weyts, huw hæd nevar biyn akyuzd ov *lait* kondœkt, yuzd ôl dhear influ'ans in oejing him tu pro'siyd; when, æz widh wœn kansent, dha whiylz big'æn tu toen, dha hændz big'æn tu muwv, dha pendyulam big'æn tu swing, and tu its kredit, tikt æz laud æz evar; whail a biym ov dha raizing sœn, dhat striymd thruw a howl in dha kichin shœtar, shaining ful apon dha daial-pleyt, meyd it braitn' œp æz if nœthing hæd biyn dha mætar.

When dha faamar keym daun tu brekfast, hiy dikléad, apon luking æt dha klok, dhat hiz woch hæd geynd haaf an auar in dha nait. —*Jane Taylor.*

Dha Litl' Dræmar-Boi.

Wœn kowld Disémbar môning, abaut dha bigíning ov dhis senchari, a French aami woz krôsing dhi Ælps. Dha men lukt thin and hevi-aid from wont ov fuwd and sliyp; and dha puar hôsiz dhat woer dræging dha hevi gœnz stœmbl'd æt ôlmowst[1] evri step.

Bœt dhear woz wœn in dhæt aami huw siymd tu injói dha rœf maaching, and huw træmpt along thruw dha diyp snow and kowld grey mist, æz merili æz if hiy woer gowing tu a piknik. Hiy woz a litl' dræmar-boi, ten yoez[2] owld, huwz fresh, rowzi feys lukt veri brait and priti amœng dha grim, skaad feysiz ov dhi owld sowljaz. When dha kœting wind whoeld a shauar ov snow in hiz feys, hiy dæsht it awey widh a laaf, and awowk dhi eko'z widh dha laivli rætl' ov hiz dræm, til it siymd dhat dha hyuj blæk roks araund woer ôl ringing in kôras.

"Braavow, litl' dræmar!" kraid a tôl mæn in a shæbi grey klowk. Dhis ofisar woz maaching æt dha hed ov dha lain widh a long powl in hiz hænd, which hiy strœk intu dha snow evri nau and dhen, tu siy hau diyp it woz. "Braavow, Pyêr, mai boi! Widh sœch myuzik æz dhæt, wœn kud maach ôl dha wey tu Mosko'!"

Dha boi smaild, and reyzd hiz hænd tu hiz kæp in salyut;

Alternative forms:—[1] ôlmówst. [2] yiaz.

fôr dhis rœf-luking mæn woz now œdhar dhæn dha jenaral himsélf—"Faiting Mækdónald," æz hiy woz kôld—wœn ov dha breyvist sowljaz in Fraans, ov huwm hiz men yust tu sey dhat wœn sait ov hiz feys in bætl' woz woeth a howl rejimant.

Jœst dhen a streynj, œnóethli saund woz hoed faar awey œp dha greyt whait mauntin-said. Evri mowmant it gruw laudar and haashar, til æt length it sweld intu a diyp, hôs roar. "On yôr feysiz, lædz!" shautid dha jenaral. "An ævalaansh iz kœming."

Bifóar hiz men hæd taim tu o'bey, dha ruwin woz on dhem. Daun thœndad dha triméndas mæs ov snow, swiyping laik a wôtafôl along dha næro' lej-paath; and, kræshing along widh it, keym hiyps ov stownz and grævl' and luws œth, and œprúwtid bushiz, and greyt bloks ov ais. Fôr a mowmant ôl woz daak æz nait; and when dhi ævalaansh hæd paast, meni ov dha breyv felo'z huw hæd biyn stænding on dha paath woer nowwhear tu biy siyn. Dhey hæd biyn kærid owvar dha presipis, and woer iydhar[1] kild ôr berid alaiv in dha snow.

When dhear woz a chaans tu luk araund, wœn krai arowz from niali evri mauth: "Whear iz auar drœmar? Whear iz auar litl' drœmar-boi?"

Ôl æt wœns, faar bilów dhem, aut ov dha daak, œnnówn gœlf dhat ley bitwíyn dhowz frauning roks, arowz dha feynt rowl ov a drœm, biyting dha chaaj! Dha sowljaz staatid, and bent iygali fôwad tu lisn'. Dhen went œp a shaut dhat shuk thi ear! "Hiy iz alaiv, kœmridz! Auar Pyêr iz alaiv, aaftar ôl! Hiy iz biyting hiz drœm stil, laik a breyv læd! Hiy wontid tu hæv dhi owld myuzik tu dha veri laast! Bœt wiy mœst seyv him, lædz, ôr hiy l[2] friyz tu deth daun dhear. Hiy mœst biy seyvd!"

"Hiy shæl biy!" browk in a diyp vois; and dha jenaral himsélf woz siyn stænding on dha bringk ov dha presipis, throwing ôf hiz klowk.

"Now, now, jenaral!" kraid dha grenadíaz, widh wœn vois; "yu mœst not rœn sœch a risk æz dhæt. Let wœn ov œs gow instéd; yôr laif iz woeth moar dhæn ôl ov auaz put tagedhar!"

"Mai sowljaz aar mai childran," aansad Mækdónald, kwaiatli, "and now faadhar grœjiz hiz own laif tu seyv hiz sœn. Kwik

Alternative forms:—[1] aidhar. [2] wil.

nau, boiz! Kaast luws dha dræg-rowp ov dhæt kænan, luwp it œndar mai aamz, and let miy daun."

Dha sowljaz o'beyd in sailans; and dha nekst mowmant dhear breyv, tendar-haatid jenaral woz swinging in mid-ear, daun, daun, til hiy vænisht intu dha kowld, blæk debth[1] bilów. Mækdónald lændid seyfli æt dha fut ov dha presipis, and lukt ængshasli araund in soech ov Pyêr; bœt dha biyting ov dha drœm hæd siyst, and, in dhæt ôful sailans, dhear woz nœthing tu gaid dha breyv jenaral.

"Pyêr!" hiy shautid, æz laudli æz hiy kud, "whear aar yu, mai boi?"

"Hiar, jenaral!" aansad a wiyk voiz.

And, shuar anœf,[2] dhear woz dha litl' felo', haaf berid in a hyuj maund ov sôft[3] snow. Mækdónald went tuwôdz[4] him at wœns, and ôldhów hiy sængk weyst-diyp æt evri step, æt laast riycht dha spot.

Ôl rait nau, mai breyv boi!" sed dha jenaral. Tearing ôf hiz sæsh, and noting wœn end ov it tu dha rowp, hiy baund Pyêr and himsélf foemli tagedhar widh dhi œdhar end, and dhen geyv dha signal tu drô œp.

When dha tuw keym swinging œp wœns moar intu dha deylait, and dha sowljaz sô dhear pet stil alaiv and œnhóet, chiar apon chiar ræng aut, rowling faar bæk along dha lain, til dha veri mauntinz dhamselvz[5] siymd tu rijóis.

"Wiy v[6] biyn œndar faiar and œndar snow tagedhar," sed Mækdónald, cheyfing dha boiz kowld hændz tendali, "and nœthing shæl paat œs aaftar dhis, sow long æz wiy bowth liv."

And dha jenaral kept hiz woed. Yoez[7] leytar, when dha greyt wôz woer ôl owvar, dhear mait hæv biyn siyn, wôking in dha gaadn' ov a kwaiat kœntri haus in dha sauth ov Fraans, a stuwping whait-head owld mæn, huw woz now œdhar dhæn dha feymas Maashal Mækdónald; and dha tôl, sowljar-laik felo' apon huwz aam hiy liynd fôr sapôt hæd wœns biyn litl' Pyêr. dha drœmar.

Alternative forms:—[1] depth. [2] in·œf. [3] soft. [4] tôdz. [5] dhemsélvz. [6] hæv. [7] yiaz.

Dha Jauf.

From Pælgreyvz Areybya.

A brôd diyp væli, diséndíng lej aaftar lej til its inamowst debths[1] aar hidn' from sait amid faar-riyching shelvz ov redish rok, bilów evriwhear stœdid widh tœfts ov paam growvz and klœstaring fruwt-triyz in daak-griyn pæchiz daun tu dha faadhist end ov its waindingz; a laaj braun mæs ov irégyular meysanri krauning a sentral hil; biyónd a tôl and solitari tauar owvalúking dhi opazit bængk ov dha holo', and faadhar daun smôl raund tœrits and flæt haus-tops haaf berid amid dha gaadn' fowlyij, dha howl plœnjd in a poepandíkyular flœd ov lait and hiyt; sœch woz dha foest æspikt ov dha Jauf æz wiy nau aprowcht it from dha west. It woz a lœvli siyn, and siymd yet moar sow tu auar aiz, wiari ov dha long dezo'leyshan thruw which wiy hæd, widh haadli an iksepshan, joenid dey aaftar dey sins auar laast fearwel glimps ov Geyza and Pælistain œp tu dha foest entrans on inh·æbitid Areybya. "Laik dha Pæradais ov iytoeniti, nœn kæn entar it til aaftar hæving priyvyasli paast owvar hel-brij," sez an Ærab powit, diskráibing sœm similar lowkæliti in Æljíari'an lændz.

Riy·ænimeytid bai dha vyu, wiy pusht on auar jeydid biysts, and woer ôlrédi diséndíng dha foest krægi slowps ov dha væli, when tuw hôsman, wel drest and fuli aamd aaftar dha fæshan ov dhiyz paats, keym œp tuwôd[2] œs from dha taun, and æt wœns salyutid œs widh a laud and haati "Mårhåbå,"* ôr "Welkam"; and widháut faadhar prefas dhey ædid, "Alait and iyt," giving dhemsélvz[3] dhi igzáampl' ov dha fômar bai diséndíng brisklí from dhear lait limd hôsiz, and œntáiing a laaj ledhar bæg ful ov eksalant deyts, and a wôtar-skin, fild from dha rœning spring; dhen spreding aut dhiyz mowst opatyun rifréshmants on dha rok, and æding: "Wiy woer shuar dhat yu mœst biy hœnggri and thoesti, sow wiy hæv kœm redi pro'vaidid," dhey inváitid œs wœns moar tu sit daun and bigín.

* *å* represents a short vowel corresponding with *aa*; see p. 87.

Alternative forms:—[1] depths. [2] tôd. [3] dhamsɔlvz.

Dha So'saiiti ov Buks.

Yu wil admit, dautlis, dhat akôding tu dha sinseriti ov auar dizáiar dhat auar frendz mey biy truw, and auar kampænyanz waiz, and in pro'pôshan[1] tu dhi oenistnis and diskreshan widh which wiy chuwz bowth, wil biy dha jenaral[2] chaansiz ov auar hæpinis and yusfl'nis.

Bœt graanting dhat wiy hæd bowth dha wil and dha sens tu chuwz auar frendz wel, hau fyu ov œs hæv dha pauar! ôr, æt liyst, hau limitid, fôr mowst, iz dha sfiar ov chois! Niali ôl auar asowshieyshanz aar ditóemind bai chaans ôr nisesiti, and ristríktid widhín a næro' soekl'. Wiy kænot now huwm wiy wud, and dhowz huwm wiy now wiy kænot hæv æt auar said when wiy mowst niyd dhem. Ôl dha haiar sœkl'z ov hyuman intélijans aar, tu dhowz biníyth, ownli mowmantarili and paashali owpn'. Wiy mey, bai gud fôchan, abteyn a glimps ov a greyt powit, and hiar dha saund ov hiz vois; ôr put a kweschan tu a mæn ov saians, and biy aansad gud-yumadli.

Wiy mey intrúwd ten minits tôk on a kæbinit ministar, aansad probabli widh woedz woes dhæn sailans, biying diséptiv; ôr snæch, wœns ôr twais in auar laivz, dha privilij ov throwing a bukey in dha paath ov a prinsés,[3] ôr aresting dha kaind glaans ov a kwiyn. And yet dhiyz mowmantari chaansiz wiy kœvit, and spend auar yoez,[4] and pæshanz, and pauaz in poesyút ov litl' moar dhæn dhiyz, whail miyntaim dhear iz a so'saiiti kantinywali owpn' tu œs ov piypl' huw wil tôk tu œs æz long æz wiy laik, whotévar auar rængk ôr okyupeyshan—tôk tu œs in dha best woedz dhey kæn chuwz and ov dha thingz niarist dhear haats. And dhis so'saiiti, bikóz it iz sow nyumaras and sow jentl'; and kæn biy kept weyting raund œs ôl dey long—kingz and steytsman linggaring peyshantli, not tu graant ôdyans, bœt tu geyn it—in dhowz pleynli foenisht and næro' ænti-ruwmz, auar bukkeys-shelvz, wiy meyk now akaunt ov dhæt kœmpani, pahæps nevar lisn' tu a woed dhey wud sey ôl dey long.

—*Ruskin: "Sesame and Lilies."*

Alternative forms:—[1] prapôshan. [2] jenral. [3] prínses. [4] yiaz.

POWITRI.

Dha Striyt ov Bai-and-Bai.

Ow shœn dha spot, mai yuthful frendz, ai oej yu tu biwéar!
Bigáiling iz dha plezn't wey, and sôftli[1] briydhz dhi ear;
Yet nœn hæv evar paast tu siynz inówbling, greyt and hai,
Huw wœns big'æn tu linggar in dha striyt ov Bai-and-bai.

Hau vêrid aar dhi imijiz araizing tu mai sait,
Ov dhowz huw wisht tu shœn dha rong, huw lœvd and praizd dha rait,
Yet from dha silkn' bondz ov slowth dhey veynli strowv tu flai,
Which held dhem jentli prizn'd in dha striyt ov Bai-and-bai.

"Mai projikts thraiv," dha moechant sed; "when dœbl'd iz mai stoar,
Hau friyli shæl mai redi gowld biy shauad amœng dha puar!"
Vaast gruw hiz welth, yet strowv hiy not dha mônaz tiar tu drai;
Hiy nevar joenid onwad from dha striyt ov Bai-and-bai!

"Fôgiv[2] dhai oering brœdhar; hiy hæz wept and sœfad long!"
Ai sed tu wœn; huw aansad—"Hiy hæth dœn miy griyvas rong;
Yet wil ai siyk mai brœdhar, and fagiv him ear ai dai."
Alaas! Deth shôtli faund him in dha striyt ov Bai-and-bai!

Dha wiarid woeldling myuziz apon lôst[3] and weystid deyz,
Rizólvd tu toen *hiaráaftar* from dhi erar ov hiz weyz,
Tu lift hiz grovling[4] thôts from oeth, and fiks dhem on dha skai;
Whai dœz hiy linggar fondli in dha striyt ov Bai-and-bai?

Alternative forms:—[1] softli. [2] fagiv. [3] lost. [4] grovl'ing.

Dhen shœn dha spot, mai yuthful frendz; woek on whail yet yu mey;
Let not owld eyj ôtéyk[1] yu æz yu slowthfl'i diléy,
Lest yu shud geyz araund yu, and disk·œvar widh a sai,
Yu hæv riycht dha haus ov "Nevar"—bai dha striyt ov "Bai-and-bai."

—*Abdy.*

Dha Jækdô ov Riymz.

Dha Jækdô[2] sæt on dha Kaadinalz chear:
Bishap and æbat and praiar woer dhear;
Meni a mœngk, and meni a fraiar,
Meni a nait, and meni a skwaiar,
Widh a greyt meni moar ov lesar digríy,—
In suwth a gudli kœmpani;
And dhey soevd dha Lôd Praimit on bendid niy.
Nevar, ai wiyn, Woz a praudar siyn,
Red ov in buks, ôr dremt ov in driymz,
Dhæn dha Kaadinal Lôd Aachbíshap ov Riymz!
In and aut, Thruw dha motli raut,
Dhæt litl' Jækd·ô kept hoping abaut;
Hiar and dhear, Laik a dog in a fear,
Owvar kœmfits and keyks, And dishiz and pleyts,
Kaul and kowp, and rochit and pôl,
Maitar and krowzhar! hiy hopt apon ôl!
Widh sôsi ear, Hiy poecht on dha chear
Whear, in steyt, dha greyt Lôd Kaadinal sæt
In dha greyt Lôd Kaadinalz greyt red hæt;
And hiy piad in dha feys Ov hiz Lôdships Greys,
Widh a sætisfaid luk, æz if hiy wud sey,
"Wiy tuw aar dha greytist fowks hiar ta-dey!"
And dha priysts widh ô, Æz sœch friyks dhey sô,
Sed, "Dha Devl' mœst biy in dhæt litl' Jækd·ô!"

Alternative forms:—[1] owvatéyk. [2] Jækd·ô. The syllables are both accented, and it depends on the position of the word which should have the chief stress. It is on the second syllable when the word is followed by a pause.

Dha fiyst woz owvar, dha bôd woz kliad,
Dha flônz and dha kœstadz hæd ôl disapíad,
And siks litl' singing-boiz,—diar litl' sowlz!
In nais kliyn feysiz, and nais whait stowlz,
 Keym in ôdar dyu, Tuw bai tuw,
Maaching dhæt grænd rifèktari thruw!
A nais litl' boi held a gowldn' yuar,
Embóst[1] and fild widh wôtar æz pyuar
Æz eni dhat flowz bitwíyn Riymz and Namuar;
Which a nais litl' boi stud redi tu kæch
In a fain gowldn' hænd-beysn' meyd tu mæch.
Tuw nais litl' boyz, raadhar moar grown,
Kærid lævn'dar wôtar, and ow da Kalown;
And a nais litl' boi hæd a nais keyk ov sowp,
Woedhi ov woshing dha hændz ov dha Powp.
 Wœn litl' boi A næpkin boar,
Ov dha best whait daiapar, frinjd widh pingk,
And a kaadinalz hæt maakt in "poemanant ingk."

Dha greyt Lôd Kaadinal toenz æt dha sait
Ov dhiyz nais litl' boiz drest ôl in whait:
 From hiz finggar hiy drôz Hiz kôstli[2] toekw·ôz[3];
And, not thingking æt ôl abaut litl' Jækd·ôz,
 Dipózits it streyt Bai dha said ov hiz pleyt,
Whail dha nais litl' boiz on hiz Eminans weyt;
Til, when nowbadi[4] z driyming ov eni sœch thing,
Dhæt litl' Jækd·ô hops ôf widh dha ring!

 Dhear z a krai and a shaut, And a dyus ov a raut
And nowbadi siymz tu now whot dhear[5] abaut,
Bœt dha mœngks hæv dhear pokits ôl toend insaid aut
 Dha fraiaz aar niyling And hœnting, and fiyling
Dha kaapit, dha floar, and dha wôlz, and dha siyling.
 Dha Kaadinal druw Ôf iych plœm-kœlad shuw,
And left hiz red stokings ikspówzd tu dha vyu;
 Hiy piyps and hiy fiylz In dha towz and dha hiylz;

Alternative forms:—[1] imbóst. [2] kostli. [3] toekwáaz [4] nowbodi. [5] dhey aar.

Dhey toen œp dha dishiz,—dhey toen œp dha pleyts,
Dhey teyk œp dha powkar and powk aut dha greyts,
 Dhey toen œp dha rœgz, Dhey igz·æmin dha mœgz:
 Bœt, now!—now sœch thing;—Dhey kaant faind *dha ring!*
And dhi Æbat dikléad dhat, "when nowbadi twigd it,
Sœm raaskl' ôr œdhar hæd popt in, and prigd it!"

Dha Kaadinal rowz widh a dignifaid luk,
Hiy kôld fôr hiz kændl', hiz bel, and hiz buk!
 In howli ænggar and paias griyf,
 Hiy solamli koest thæt raaskali thiyf!
 Hiy koest him æt bôd, hiy koest him in bed;
 From dha sowl ov hiz fut tu dha kraun ov hiz hed;
 Hiy koest him in sliyping, dhat evari[1] nait
 Hiy shud driym ov dha devl',[2] and weyk in a frait;
 Hiy koest him in iyting, hiy koest him in dringking,
 Hiy koest him in kôfing,[3] in sniyzing, in wingking;
 Hiy koest him in siting, in stænding, in laiing,
 Hiy koest him in wôking, in raiding, in flaiing,
 Hiy koest him in living, hiy koest him in daiing!
Nevar woz hoed sœch a teribl'[4] koes!
 Bœt whot geyv raiz Tu now litl' sapraiz,
Nowbadi[5] siymd wœn peni dha woes!

 Dha dey woz gôn[6], Dha nait keym on,
Dha mœngks and dha fraiaz dhey soecht til dôn;
 When dha sækristn' sô, On krœmpl'd klô,
Kœm limping a puar litl' leym Jækd·ô;
 Now longgar gey, Æz on yestadey[7];
Hiz fedhaz ôl siymd tu biy toend dha rong wey,
Hiz pinyanz druwpt—hiy kud haadli stænd,—
Hiz hed woz æz bôld æz dha paam ov yôr hænd;
 Hiz ai sow dim, Sow weystid iych lim,
Dhat, hiydlis ov græmar, dhey ôl kraid, "*Dhæt s him!*—
Dhæt s dha skæmp dhat hæz dœn dhis skændalas thing!
Dhæt s dha thiyf dhat hæz got mi[8] Lôd Kaadinalz Ring!"

Alternative forms:—[1] evri. [2] devil. [3] kofing. [4] terabl'.
[5] nowbodi. [6] gon. [7] yestadi. [8] mai.

Dha puar litl' Jækd·ô, When dha mœngks hiy sô,
Fiybli geyv vent tu dha gowst ov a kô;
And toend hiz bôld hed, æz mœch æz tu sey,
"Prey biy sow gud æz tu wôk dhis wey!"
Slowar and slowar, Hiy limpt on bifóar,
Til dhey keym tu dha bæk ov dha belfri doar,
When dha foest thing dhey sô,
Midst dha stiks and dha strô,
Woz dha *ring* in dha nest ov dhæt litl' Jækd·ô!

Dhen dha Lôd Kaadinal kôld fôr hiz buk,
And ôf dhæt teribl' koes hiy tuk;
Dha myut ikspreshan[1] Soevd in lyu ov kanfeshan,[2]
And, biying dhœs kœpl'd widh ful restityushan,
Dha Jækdô got pliynari æbso'lyushan!
When dhowz woedz woer hoed, Dhæt puar litl' boed
Woz sow cheynjd in a mowmant, t woz riali absoed.[3]
Hiy gruw sliyk, and fæt; In adishan tu dhæt,
A fresh krop ov fedhaz keym thik æz a mæt!
Hiz teyl wægl'd moar Iyvn' dhæn bifóar;
Bœt now longgar it wægd widh an impyudant[4] ear,
Now longgar hiy poecht on dha Kaadinalz chear.
Hiy hopt nau abaut Widh a geyt divâut;
Æt Mætinz, æt Vespaz, hiy nevar woz aut;
And sow faar from eni moar pilfaring diydz,
Hiy ôlwiz[5] siymd teling dha konfesaz[6] biydz.
If eni wœn laid, ôr if eni wœn swoar,
Ôr slœmbad in prear-taim and hæpn'd tu snoar,
Dhæt gud Jækd·ô Wud giv a greyt "Kô,"
Æz mœch æz tu sey, "Downt duw sow eni moar!"
Whail meni rimáakt, æz hiz mænar dhey sô,
Dhat dhey "nevar hæd nown sœch a paias Jækd·ô!"
Hiy long livd dha praid Ov dhæt kœntri said,
And æt laast in dhi owdar ov sængktiti daid;
When, æz woedz woer tuw feynt, Hiz merits tu peynt,

Alternative forms:—[1] ekspreshan. [2] konfeshan. [3] æbsóed. [4] impidant. [5] ôlweyz. [6] kanfesaz, when properly accented on the second syllable, but the rhythm requires us here to shift the accent to the first syllable.

Dha konkleyv[1] ditóemind tu meyk him a seynt!
And on nyuli-meyd seynts and powps, æz yu now,
It s dha kœstam æt Rowm, nyu neymz tu bistów,
Sow dhey kænanaizd him bai dha neym ov Jim Krow!

—*Barham.*

Ov dha Chaild widh dha Boed æt dha Bush.

"Mai litl' boed, hau kænst dhau sit,
And sing amidst sow meni thônz!
Let miy bœt howld upon dhiy get;
Mai lœv widh onar dhiy adônz.

Dhau aat æt prezn't litl' woeth;
Faiv faadhingz nœn wil giv fôr dhiy;
Bœt pridhiy litl' boed kœm fôth;
Dhau ov moar vælyu aat tu miy.

T[2] iz truw, it iz sœnsháin[3] tadey,
Tamoro' boedz wil hæv a stôm;
Mai priti wœn, kœm dhau awey,
Mai buzam dhen shæl kiyp dhiy wôm.

Dhau sœbjikt aat tu kowld a[4] naits,
When daaknis iz dhai kœvaring,[5]
Æt dey z[6] dhai deynjar greyt bai kaits,
Hau kænst dhau dhen sit dhear and sing?

Dhai fuwd iz skeas and skænti tuw,
T iz woemz and træsh which dhau dœst iyt;
Dhai prezn't steyt ai piti duw,
Kœm, ai l[7] pro'vaid dhiy betar miyt.

Ai l fiyd dhiy widh whait bred and milk,
And shugarplœmz, if dhem dhau kreyv;
Ai l kœvar dhiy widh fainist silk
Dhat from dha kowld ai mey dhiy seyv.

Alternative forms:—[1] kongkleyv. [2] it. [3] s·œnshain. [4] ov. [5] kœvring. [6] iz. [7] wil.

Mai faadhaz pælas shæl biy dhain,
Yey in it dhau shælt sit and sing;
Mai litl' boed, if dhau lt[1] biy main,
Dha howl yoer[2] raund shæl biy dhai spring.

Ai l tiych dhiy ôl dha nowts æt kôt;
Œnth·ôt ov myuzik dhau shælt pley;
And ôl dhat dhidhar duw riz·ôt,
Shæl preyz dhiy fôr it evri dey.

Ai l kiyp dhiy seyf from kæt and koer,
Now mænar a[3] haam shæl kœm tu dhiy;
Yey, ai wil biy dhai sœkarar,
Mai buzam shæl dhai kæbin biy."

Bœt low, bihówld, dha boed iz gôn;[4]
Dhiyz chaamingz wud not meyk hoer yiyld;
Dha chaild z left æt dha Bush alown,
Dha boed flaiz yondar oar[5] dha fiyld.

—*John Bunyan.*

Dha Distrœkshan ov Sen·ækarib.[6]

Dhi Asiryan[7] keym daun laik a wulf on dha fowld,
And hiz kowhôts woer gliyming in poepl' and gowld;
And dha shiyn ov dhear spiaz woz laik staaz on dha siy,
When dha bluw weyv rowlz naitli on diyp Gæliiíy.[8]

Laik dha liyvz ov dha forist when sœmar iz griyn,
Dhæt howst widh dhear bænaz æt sœnset woer siyn:
Laik dha liyvz ov dha forist when Ôtam hæth blown,
Dhæt howst on dha moro' ley widhad and strown!

Fôr dhi Eynjal[9] ov Deth spred hiz wingz on dha blaast,
And briydhd in dha feys ov dha fow æz hiy paast;
And dhi aiz ov dha sliypaz wækst dedli and chil,
And dhear haats bœt wœns hiyvd, and fôr evar gruw stil!

Alternative forms:—[1] wilt. [2] yiar. [3] ov. [4] gon. [5] owvar. [6] Sin·ækerib. [7] Æsíri'an, As·ri'an. [8] G·æliliy. [9] eynjl'.

And dhear ley dha stiyd widh hiz nostril ôl waid,
Bœt thruw it dhear rowld not dha breth ov hiz praid;
And dha fowm ov hiz gaasping ley whait on dha toef,
And kowld æz dha sprey ov dha rok-biyting soef.

And dhear ley dha raidar dist·ôtid and peyl,
Widh dha dyu on hiz brau and dha rœst on hiz meyl;
And dha tents woer ôl sailant, dha bænaz alown,
Dha laansiz œnlíftid, dha trœmpit œnblówn.

And dha wido'z ov Æshar aar laud in dhear weyl,
And dhi aidalz[1] aar browk[2] in dha templ' ov Beyl;[3]
And dha mait ov dha Jentail, œnsmówt bai dha sôd,
Hæth meltid laik snow in dha glaans ov dha Lôd!

—*Byron.*

Dha Mærinaz ov Inggland.

Yiy Mærinaz ov Inggland
Dhat gaad auar neytiv siyz!
Huwz flæg hæz breyvd, a thauzand yoez,
Dha bætl' and dha briyz!
Yôr glôryas[4] stændad laanch agen[5]
Tu mæch anœdhar fow;
And swiyp thruw dha diyp,
Whail dha stômi waindz[6] duw blow;
Whail dha bætl' reyjiz laud and long
And dha stômi waindz duw blow.

Dha spirits ov yôr faadhaz
Shæl staat from evri weyv—
Fôr dha dek it woz dhear fiyld ov feym,
And Owshan woz dhear greyv:
Whear Bleyk and maiti Nelsn' fel
Yôr mænli haats shæl glow,
Æz yiy swiyp thruw dha diyp,
Whail dha stômi waindz duw blow;

Alternative forms:—[1] aidl'z. [2] browkn'. [3] Beyal. [4] glôri'as. [5] ageyn. [6] windz.

Whail dha bætl' reyjiz laud and long
And dha stômi waindz duw blow.

Brit·ænya niydz now bulwoeks,
Now tauaz along dha stiyp;
Hoer maach iz oar[1] dha mauntin weyvz,
Hoer howm iz on dha diyp.
Widh thœndaz from hoer neytiv owk
Shiy kwelz dha flœdz bilów—
Æz dhey roar on dha shoar,
When dha stômi waindz duw blow;
When dha bætl' reyjiz laud and long,
And dha stômi waindz duw blow.

Dha miytyar flæg ov Inggland
Shæl yet terífik boen;
Til deynjaz trœbl'd nait dipáat
And dha staar ov piys ritóen.
Dhen, dhen, yiy owshan-woryaz![2]
Auar song and fiyst shæl flow
Tu dha feym ov yôr neym,
When dha stôm hæz siyst tu blow;
When dha faiari fait iz hoed now moar,
And dha stôm hæz siyst tu blow.

—*T. Campbell.*

Aansar tu a Chaildz Kweschan.

Duw yu aask whot dha boedz sey? Dha spæro', dha dœv,
Dha linit, and thrœsh, sey "Ai lœv and ai lœv!"
In dha wintar dhear[3] sailant, dha wind iz sow strong;
Whot it sez ai downt[4] now, bœt it singz a laud song.
Bœt griyn liyvz and blosamz and sœni wôm wedhar,
And singing and lœving, ôl kœm bæk tagedhar.
Bœt dha laak iz sow brimful ov glædnis and lœv,
Dha griyn fiyldz bilów him, dha bluw skai abœv,
Dhat hiy singz and hiy singz, and fôr evar singz hiy,
"Ai lœv mai lœv, and mai lœv lœvz miy."

—*Coleridge.*

Alternative forms:—[1] owvar. [2] wori'az. [3] dhey aar. [4] duw not.

Dha Pain-æpl' and dha Biy.

Dha pain-æpl'z in tripl' row
Woer baasking hot, and ôl in blow;
A biy ov mowst dizóening teyst
Poesíyvd [1] dha freygrans æz hiy paast;
On iygar wing dha spoilar keym,
And soecht fôr kræniz in dha freym,
Oejd hiz ateint on evri [2] said,
Tu evri peyn hiz trœngk aplaid:
Bœt stil in veyn—dha freym woz tait,
And ownli poevyas tu dha lait:
Dhœs hæving weystid haaf hiz dey,
Hiy trimd hiz flait ancœdhar wey.

Auar diar diláits aar ôfn' sœch:
Ekspowzd [3] tu vyu, bœt not tu tœch,
Dha sait auar fuwlish haat infléymz,
Wiy long fôr pain-æpl'z in freymz:
Widh howplis wish wœn luks and linggaz,
Wœn breyks dha glaas and kœts hiz finggaz,
Bœt dhowz huwm truwth and wizdam liyd,
Kæn gædhar hœni from a wiyd.

—*Cowper.*

Dha Ritáiad Kæt.

A powits kæt, sidéyt and greyv
Æz powit wel kud wish tu hæv,
Woz mœch adiktid tu inkwáiar,
Fôr nuks tu which shiy mait ritáiar,
And whear, sikyúar æz maus in chingk,
Shiy mait ripówz, ôr sit and thingk.
Sœmtáimz [4] æsénding [5] debanéar,
An æpl' triy, ôr lôfti pear,
Lojd widh kanviynyans in dha fôk,
Shiy wocht dha gaadnar æt hiz woek:

Alternative forms:—[1] pasiyvd. [2] evari. [3] ikspowzd. [4] s·œmtaimz. [5] asending.

Sœmtáimz hoer iyz and solas sôt
In an owld emti wôtring[1]-pot;
Dhear, wonting nœthing seyv a fæn
Tu siym sœm nimf in hoer sid·æn,
Apærald in igz·æktist sôt,
And redi tu biy bôn tu kôt.

Bœt lœv ov cheynj it siymz hæz pleys
Not ownli in auar waizar reys;
Kæts ôlso' fiyl, æz wel æz wiy,
Dhæt pæshanz fôs, and sow did shiy.
Hoer klaiming, shiy big·æn tu faind,
Ekspówzd[2] hoer tuw mœch tu dha waind,[3]
And dhi owld yutansil[4] ov tin
Woz kowld and kœmfatlis widhín:
Shiy dhearfôr wisht, instéd ov dhowz,
Sœm pleys ov moar siríyn ripówz,
Whear niydhar[5] kowld mait kœm, nôr car
Tuw ruwdli wontan widh hoer hear,
And sôt it in dha laiklyist[6] mowd,
Widhín hoer maastaz snœg abowd.
A droar, it chaanst, æt botam laind
Widh linin ov dha sôftist[7] kaind,
Widh sœch æz moechants intro'dyús
From Indya, fôr dha leydiz yus—
A droar impénding oar[8] dha rest,
Haaf owpn', in dha topmowst chest,
Ov debth[9] anœf,[10] and nœn tu spear,
Inváitid hoer tu slœmbar dhear.
Pus, widh diláit biyónd ikspreshan,
Soevéyd dha siyn and tuk po'zeshan.
Rik·œmbant æt hoer iyz, ear long,
And lœld bai hoer own hœm-drœm song,
Shiy left dha keaz ov laif biháind
And slept æz shiy wud sliyp hoer laast;

Alternative forms:—[1] wôtaring. [2] ikspowzd. [3] wind. [4] yuténsil. [5] naidhar. [6] laikliist. [7] softist. [8] owvar. [9] depth. [10] in·œf.

When in keym, hœzifli[1] inkláind,
Dha cheymbameyd, and shœt it faast;
Bai now maligniti impéld,
Bœt ôl œnkónshas huwm it held.
Aweykn'd bai dha shok, kraid Pus,
"Woz evar kæt atendid dhœs!
Dhi owpn' droar woz left, ai siy,
Miali tu pruwv a nest fôr miy;
Fôr suwn æz ai woz wel kampowzd,
Dhen keym dha meyd, and it woz klowzd.
Hau smuwdh dhiyz koechifs, and hau swiyt!
Ow! whot a delikit ritríyt.
Ai wil rizáin misélf[2] tu rest,
Til Sol, dikláining in dha west,
Shæl kôl tu sœpar, when, now daut,
Suwzn' wil kœm and let miy aut."

Dhi iyvning keym, dha sœn diséndid,
And Pus riméynd stil œnaténdid.
Dha nait rowld taadili awey,
(Widh hoer, indíyd, t woz nevar dey,)
Dha spraitli môn hoer kôs rinyúd,
Dhi iyvning grey ageyn[3] insyúd;
And Pus keym intu maind now moar
Dhæn if intúwmd dha dey bifóar.
Widh hœnggar pincht, and pincht fôr ruwm,
Shiy nau priséyjd aprowching duwm,
Nôr slept a singgl' wingk, ôr poed,
Konshas ov jepadi inkóed.

Dhæt nait, bai chaans, dha powit woching
Hoed an inéksplikabl' skræching;
Hiz nowbl' haat went pit-a-pæt,
And tu himsélf hiy sed, "Whot's dhæt?"
Hiy druw dha koetin æt hiz said,
And fôth hiy piypt, bœt nœthing spaid;
Yet, bai hiz iar[4] diréktid,[5] gest

Alternative forms:—[1] hauswaifli. [2] maisélf. [3] agen. [4] yoer [5] dairéktid.

Sœmthing imprízn'd in dha chest,
And, dautful whot, widh pruwdn't kear
Rizólvd it shud kantinyu dhear.
Æt length a vois which wel hiy nyu,
A long and melankali[1] myu,
Salyuting hiz powétik iaz,[2]
Kansowld[3] him and dispéld hiz fiaz.
Hiy left hiz bed, hiy trod dha floar,
And gæn[4] in heyst dha drôz eksploar ;[5]
Dha lowist foest, and widhaut[6] stop
Dha rest in ôdar, tu dha top ;
Fôr t iz a truwth wel nown tu mowst,
Dhat whotsowevar thing iz lôst,
Wiy siyk it, ear it kœm tu lait,
In evri kræni bœt dha rait.
—Fôth skipt dha kæt, not nau riplíyt,
Æz oest, widh êri self-kansiyt,
Nôr in hoer own fond æprihenshan
A thiym fôr ôl dha woeldz atenshan ;
Bœt modist, sowbar, kyuad ov ôl
Hoer nowshanz haipabólikl',
And wishing fôr a pleys ov rest
Enithing raadhar dhæn a chest.
Dhen stept dha powit intu bed
Widh dhis riflekshan in hiz hed :—

Moral.

Biwéar ov tuw sablaim a sens
Ov yôr own woeth and konsikwans !
Dha mæn huw driymz himsélf sow greyt,
And hiz imp·ôtans ov sœch weyt,
Dhat ôl araund, in ôl dhat s dœn,
Mœst muwv and ækt fôr him alown,
Wil loen in skuwl ov tribyuleyshan,
Dha foli ov hiz ekspekteyshan.

—*W. Cowper.*

Alternative forms :—[1] melangkali. [2] yoez. [3] konsówld. [4] big·æn. [5] iksplóar. [6] widháut.

Kontest bitwíyn dha Nowz and dhi Aiz.

Bitwíyn Nowz and Aiz a streynj kontest arowz,
Dha spektakl'z set dhem œnh·æpili rong;
Dha point in dispyút woz, æz ôl dha woeld nowz,
Tu which dha sed spektakl'z ôt tu bilóng.

Sow dha tœng woz dha lôyar, and aagyud dha kôz
Widh a greyt diyl ov skil, and a wig ful ov loening;
Whail Chiyf-bæran Iar [1] sæt tu bælans dha lôz,
Sow feymd fôr hiz tælant in naisli dizóening.

"In biháaf ov dha Nowz, it wil kwikli apiar,
And yôr lôdship," hiy sed, "wil œndáutidli faind
Dhat dha Nowz hæz hæd spektakl'z ôlwiz in wear,
Which amaunts tu pazeshan, taim aut ov maind."

Dhen howlding dha spektakl'z œp tu dha kôt—
"Yôr lôdship abzoevz dhey aar meyd widh a strædl',
Æz waid æz dha brij ov dha nowz iz; in shôt,
Dizáind tu sit klows tu it, jœst laik a sædl'.

Agen,[2] wud yôr lôdship a mowmant sapowz
(T iz a keys dhat hæz hæpn'd, and mey biy agen)
Dhat dha vizij ôr kauntinans hæd not a nowz;
Prey, huw wud, ôr huw kud, wear spektakl'z dhen?

On dha howl it apiaz, and mai aagyumant showz,
Widh a riyzning [3] dha kôt wil nevar kandem,
Dhat dha spektakl'z pleynli woer meyd fôr dha Nowz,
And dha Nowz woz æz pleynli inténdid fôr dhem."

Dhen shifting hiz said, æz a lôyar nowz hau,
Hiy pliydid ageyn on biháaf ov dhi Aiz;
Bœt whot woer hiz aagyumants fyu piypl' now,
Fôr dha kôt did not thingk dhey woer iykwali waiz.

Sow hiz lôdship dikríyd, in a greyv solam town,
Disáisiv and kliar, widháut wœn *if* ôr *bœt*,
Dhat—"Whenévar dha Nowz put hiz spektakl'z on,
Bai deylait ôr kændl'-lait—Aiz shud biy shœt."

—*W. Cowper.*

Alternative forms:—[1] yoer. [2] ageyn. [3] riyzn'ing.

JON GILPIN.

Jon Gilpin woz a sitizn'
 Ov kredit and rináun,
A treyn-bænd kæptin iyk woz hiy
 Ov feymas Lœndan Taun.

Jon Gilpinz spauz sed tu hoer diar,
 "Dhow wedid wiy hæv biyn
Dhis twais ten tiydyas yoez,[1] yet wiy
 Now holidey[2] hæv siyn.

Ta-moro' iz auar weding-dey,
 And wiy wil dhen ripéar
Œntu dha Bel æt Edmantn',
 Ôl in a sheyz and pear.

Mai sistar and mai sistaz chaild,
 Maisélf,[3] and childran thriy,
Wil fil dha sheyz; sow yu mœst raid
 On hôsbæk aaftar wiy."

Hiy suwn ripláid, "Ai duw admaiar
 Ov wumankaind bœt wœn,
And yu aar shiy, mai diarist diar,
 Dheafôr it shæl biy dœn.

Ai æm a linindreypar bowld,
 Æz ôl dha woeld dœth now,
And mai gud frend dha kælindar,
 Wil lend hiz hôs tu gow."

Kwowth Mistris Gilpin, "Dhæt s wel sed!
 And, fôr dhat wain iz diar,
Wiy wil biy foenisht widh auar own,
 Which iz bowth brait and kliar."

Jon Gilpin kist hiz lœving waif,
 Ôjóid woz hiy tu faind
Dhat, dhow on plezhar shiy woz bent,
 Shiy hæd a fruwgl' maind.

Alternative forms:— [1] yiaz. [2] holidi. [3] misélf.

Dha môning keym, dha sheyz woz brôt,
Bœt yet woz not alaud
Tu draiv œp tu dha doar, lest ôl
Shud sey dhat shiy woz praud.

Sow thriy dôz ôf dha sheyz woz steyd,
Whear dhey did ôl get in,
Siks preshas sowlz, and ôl agog
Tu dæsh thruw thik and thin.

Smæk went dha whip, raund went dha whiylz,
Woer nevar fowks sow glæd;
Dha stownz did rætl' œndaníyth,
Æz if Chiypsáid woer mæd.

Jon Gilpin, æt hiz hôsiz said,
Siyzd faast dha flowing meyn,
And œp hiy got, in heyst tu raid,
Bœt suwn keym daun ageyn;

Fôr sædl'-triy skeas riycht hæd hiy,
His joeni tu bigín,
When, toening raund hiz hed, hiy sô
Thriy kœstamaz kœm in.

Sow daun hiy keym; fôr lôs ov taim,
Ôldhów it griyvd him soar,
Yet lôs ov pens, ful wel hiy nyu,
Wud trœbl' him mœch moar.

T[1] woz long bifóar dha kœstamaz
Woer syutid tu dhear maind,
When Beti, skriyming, keym daunstéaz,
"Dha wain iz left biháind!"

"Gud læk!" kwowth hiy, "yet bring it miy,
Mai ledhan belt laikwáiz[2]
In which ai bear mai trœsti sôd
When ai duw eksasaiz."

Alternative forms:—[1] it. [2] láikwaiz.

Nau Mistris Gilpin (keaful sowl!)
Hæd tuw stown-botl'z faund,
Tu howld dha likar dhat shiy lœvd,
And kiyp it seyf and saund.

Iych botl' hæd a koeling iar, [1]
Thruw which dha belt hiy druw,
And hœng a botl' on iych said,
Tu meyk hiz bælans truw.

Dhen owvar ôl, dhat hiy mait biy
Ikwípt from top tu tow,
Hiz long red klowk, wel-brœsht and niyt,
Hiy mænfuli did throw.

Nau siy him mauntid wœns ageyn
Apon hiz nimbl' stiyd,
Ful slowli peysing oar [2] dha stownz,
Widh kôshan and gud hiyd.

Bœt fainding suwn a smuwdhar rowd
Biníyth hiz wel-shod fiyt,
Dha snôting biyst big·æn tu trot,
Which gôld him in hiz siyt.

Sow "Fear and sôftli!" [3] Jon hiy kraid,
Bœt Jon hiy kraid in veyn;
Dhæt trot bikéym a gælap suwn,
In spait ov koeb and reyn.

Sow stuwping daun, æz niydz hiy mœst
Huw kænot sit œpráit,
Hiy graaspt dha meyn widh bowth hiz hændz,
And iyk widh ôl hiz mait.

Hiz hôs, huw nevar in dhæt sôt
Hæd hændl'd biyn bifóar,
Whot thing apon hiz bæk hæd got
Did wœndar moar and moar.

Alternative forms:—[1] yoer. [2] owvar. [3] softli.

Awey went Gilpin, nek ôr nôt;
Awey went hæt and wig;
Hiy litl' dremt, when hiy set aut,
Ov rœning sœch a rig.

And nau, æz hiy went bauing daun
Hiz riyking hed ful low,
Dha botl'z tweyn biháind hiz bæk
Woer shætad æt a blow.

Daun ræn dha wain intu dha rowd,
Mowst pityas tu biy siyn,
Which meyd hiz hôsiz flangks tu smowk
Æz dhey hæd beystid biyn.

Bœt stil hiy siymd tu kæri weyt,
Widh ledhan goedl' breyst!
Fôr ôl mait siy dha botl'-neks
Stil dænggling æt hiz weyst.

Dhœs ôl thruw meri Izlingtn'
Dhiyz gæmbl'z hiy did pley,
Œntíl[1] hiy keym œntu dha Wosh
Ov Edmantn' sow gey.

And dhear hiy thruw dha Wosh abaut
On bowth saidz ov dha wey,
Jœst laik œntu a trœndling mop,
Ôr a waild guws æt pley.

Æt Edmantn' hiz lœving waif
From dha bælkówni[2] spaid
Hoer tendar hœzband, wœndring[3] mœch
Tu siy hau hiy did raid.

"Stop, stop, Jon Gilpin!—Hiar z dha haus"—
Dhey ôl æt wœns did krai;
"Dha dinar weyts, and wiy aar taiad";
Sed Gilpin—"Sow æm ai!"

Alternative form:—[1] ·œntil. [2] bælkani. [3] wœndaring.

Bœt yet hiz hôs woz not a whit
Inkláind tu tæri dhear;
Fôr whai?—hiz ownar hæd a haus
Ful ten mailz ôf, æt Wear.

Sow laik an æro' swift hiy fluw,
Shot bai an aachar strong;
Sow did hiy flai—which bringz miy tu
Dha midl' ov mai song.

Awey went Gilpin aut ov breth,
And soar agenst hiz wil,
Til æt hiz frendz dha kælindaz
Hiz hôs æt laast stud stil.

Dha kælindar, ameyzd tu siy
Hiz neybar in sœch trim,
Leyd daun hiz paip, fluw tu dha geyt,
And dhœs akostid him:

"Whot nyuz? whot nyuz? yôr taidingz tel!
Tel miy yu mœst and shæl—
Sey, whai bear-hedid yu aar kœm,
Ôr whai yu kœm æt ôl?"

Nau Gilpin hæd a plezn't wit,
And lœvd a taimli jowk;
And dhœs œntu dha kælindar
In meri gaiz hiy spowk:

"Ai keym bikóz[1] yôr hôs wud kœm;
And, if ai wel fôbówd,[2]
Mai hæt and wig wil suwn biy hiar,
Dhey aar apon dha rowd."

Dha kælindar, rait glæd tu faind
Hiz frend in meri pin,
Ritóend him not a singgl' woed
Bœt tu dha haus went in;

Alternative forms:—[1] bikôz. [2] fabowd.

Whens streyt hiy keym, widh hæt and wig
A wig dhat flowd biháind;
A hæt not mœch dha woes fôr wear;
Iych kœmli in its kaind.

Hiy held dhem œp, and in hiz toen
Dhœs showd hiz redi wit:
"Mai hed iz twais æz big æz yôz,
Dhey dheafôr niydz mœst fit.

Bœt let miy skreyp dha doet awey,
Dhat hængz apon yôr feys;
And stop and iyt, fôr wel yu mey
Biy in a hœnggri keys."

Sed Jon, "It is mai weding-dey,
And ôl dha woeld wud stear,
If waif shud dain æt Edmantan,
And ai shud dain at Wear."

Sow, toening tu hiz hôs, hiy sed,
"Ai æm in heyst tu dain;
T woz fôr yôr plezhar yu keym hiar,
Yu shæl gow bæk fôr main."

Aa lœklis spiych, and buwtlis bowst!
Fôr which hiy peyd ful diar;
Fôr, whail hiy speyk, a breying aas
Did sing mowst laud and kliar:

Whêr'æt hiz hôs did snôt, æz hiy
Hæd hoed a laian roar,
And gælapt ôf widh ôl hiz mait,
Æz hiy hæd dœn bifóar.

Awey went Gilpin, and awey
Went Gilpinz hæt and wig;
Hiy lôst dhem suwnar dhæn æt foest,
Fôr whai?—dhey woer tuw big.

Nau Mistris Gilpin, when shiy sô
Hoer hœzband powsting daun

Intu dha kœntri fâr awey,
Shiy puld aut haaf-a-kraun.

And dhœs œntu dha yuth shiy sed,
Dhat drowv dhem tu dha Bel,
"Dhis shæl biy yôz, when yu bring bæk
Mai hœzband seyf and wel."

Dha yuth did raid, and suwn did miyt
Jon kœming bæk ameyn;
Huwm in a trais hiy traid tu stop,
Bai kæching æt hiz reyn;

Bœt not poefôming[1] whot hiy ment,
And glædli wud hæv dœn,
Dha fraitn'd stiyd hiy fraitn'd moar,
And meyd him faastar rœn.

Awey went Gilpin, and awey
Went powst-boi æt hiz hiylz,
Dha powst-boiz hôs rait glæd tu mis
Dha lœmbring[2] ov dha whiylz.

Siks jentl'man[3] apon dha rowd
Dhœs siying Gilpin flai,
Widh powst-boi skæmpring[4] in dha riar,
Dhey reyzd dha hyu and krai:—

"Stop thiyf! stop thiyf!—a haiweyman!"
Not wœn ov dhem woz myut;
And ôl and iych dhat paast dhæt wey
Did join in dha poesyút.[5]

And nau dha toenpaik geyts ageyn
Fluw owpn' in shôt speys:
Dha towl-man thingking æz bifóar
Dhat Gilpin rowd a reys.

And sow hiy did, and wœn it tuw!
Fôr hiy got foest tu taun;

Alternative forms:—[1] pafôming. [2] lœmbaring. [3] jentl'men. [4] skæmparing. [5] pasyut.

Nôr stopt, til whear hiy hæd got œp
Hiy did ageyn get daun.

Nau let œs sing, Long liv dha king,
And Gilpin, long liv hiy;
And, when hiy nekst dœth raid abrôd,
Mey ai biy dhear tu siy!

—*W. Cowper.*

Æt Siy.

A wet shiyt and a flowing siy,
A waind dhat folo'z faast
And filz dha whait and rœshing seyl
And bendz dha gælant maast;
And bendz dha gælant maast, mi [1] boiz,
Whail laik dhi iygl' friy
Awey dha gud ship flaiz, and liyvz
Owld Inggland on dha liy.

Ow fôr a sôft [2] and jentl' waind! [3]
Ai hoed a fear wœn krai;
Bœt giv tu miy dha snôring briyz
And whait weyvz hiyving hai;
And whait weyvz hiyving hai, mi lædz,
Dha gud ship tait and friy:—
Dha woeld ov wôtaz iz auar howm,
And meri men aar wiy.

Dhear z tempist in yon hônid [4] muwn,
And laitning in yon klaud;
Bœt haak dha myuzik, mærinaz!
Dha waind iz paiping laud;
Dha waind iz paiping laud, mi boiz,
Dha laitning flæshiz friy—
Whail dha holo' owk auar pælas iz,
Auar heritij dha siy.

—*A. Cunningham*

Alternative forms:—[1] mai. [2] soft. [3] wind. [4] hônd.

Wilyam Tel.

Kœm, list tu miy, and yu shæl hiar,
A teyl ov whot bifél
A feymas mæn ov Switsaland,—
Hiz neym woz *Wilyam Tel.*

Niar Roisiz bængk, from dey tu dey,
Hiz litl' flok hiy led,
Bai pruwdant thrift and haadi toil
Kantent tu oen hiz bred.

Nôr woz dha hœntaz kraaft œnnówn:
In Uariy nœn woz siyn
Tu træk dha rok-frikwénting hoed
Widh ai sow truw and kiyn.

A litl' sœn woz in hiz howm,
A laafing, fear-head boi;
Sow strong ov lim, sow blaidh ov haat,
Hiy meyd it ring widh joi.

Hiz faadhaz shiyp woer ôl hiz frendz;
Dha læmz hiy kôld bai neym;
And when dhey frolikt in dha fiyldz,
Dha chaild wud shear dha geym.

Sow piysfuli dhear auaz woer spent
Dhat laif hæd skeas a soro';
Dhey tuk dha gud ov evri deý,
And howpt fôr moar ta-moro'.

Bœt ôft[1] sœm shaining Eypril môn
Iz daakn'd in an auar;
And blækist griyfs oar[2] joias howmz,
Alaas! œnsíyn mey lauar.

Not yet on Switsaland hæd dônd
Hoer dey ov libati;
Dha streynjaz yowk woz on hoer sœnz,
And prest rait hevili.

Alternative forms:—[1] oft. [2] owvar.

Sow wœn woz sent in lœklis auar,
Tu ruwl in Ostryaz[1] neym;
A hôti mæn ov sævij muwd,—
In pomp and pauar hiy keym,

Wœn dey, in wontannis ov pauar,
Hiy set hiz kæp on hai;—
"Bau daun, yiy sleyvz," dhi ôdar ræn;
"Huw diso'béyz shæl dai!"

It chaanst dhat *Wilyam Tel*, dhæt môn,
Hæd left hiz kotij howm,
And, widh hiz litl' scœn in hænd,
Tu Æltôf taun hæd kœm.

Fôr ôft dha boi hæd aid dha spoil
Hiz faadhar howmwad boar,
And preyd tu join dha hœnting kruw,
When dhey shud rowm fôr moar.

And ôfn on scœm meri nait,
When wœndras fiyts woer towld,
Hiy longd hiz faadhaz bow tu teyk,
And biy a hœntar bowld.

Sow tôdz[2] dha shámwôz hônts dhey went;
Wœn sæng hiz chaildish soṅgz,
Dhi œdhar bruwdid mônfuli
Oar[3] Uariyz griyfs and rongz.

Tel sô dha kraud, dha liftid kæp,
Dha taiarants ænggri fraun,—
Dha heraldz shautid in hiz iar,[4]
"Bau daun, yiy sleyvz, bau daun!"

Stoen *Gezlar* maakt dha pezants miyn,
And wocht tu siy him fôl;
Bœt nevar paam-triy streytar stud
Dhæn *Tel* bifóar dhem ôl.

Alternative forms:—[1] Ostri'az, Ôstri'az. [2] tuwôdz. [3] owvar. [4] yoer.

"Mai niy shæl bend," hiy kaamli sed,
"Tu God, and God alown;
Mai laif iz in dhi Ostryanz[1] hænd,
Mai konshans iz mai own."

"Siyz him, yiy gaadz," dha ruwlar kraid,
Whail pæshan chowkt hiz breth;
"Hiy moks mai pauar, hiy breyvz mai lôd,
Hiy daiz dha treytaz deth;—

Yet weyt. Dha Swis aar maaksman truw,
Sow ôl dha woeld dœth sey:
Dhæt fear-head stripling hidhar bring;
Wiy l[2] trai dhear skil ta-dey."

Haad bai a spreding laim-triy stud,
Tu dhis dha yuwth woz baund;
Dhey pleyst an æpl' on hiz hed—
Hiy lukt in wœndar raund.

"Dha folt iz main, if folt dhear biy,"
Kraid *Tel* in æksn'ts waild;
"On mænhud let yôr venjans fôl,
Bœt spear, ow spear mai chaild!"

"*Ai* wil not haam dha priti boi,"
Sed *Gezlar* tôntingli;
"If blœd ov hiz shæl steyn dha graund,
Yôz wil dha moedar biy.

Drô tait yôr bow, mai kœning mæn,
Yôr streytist æro' teyk;
Fôr, now, yon æpl' iz yôr maak,
Yôr libati dha steyk."

A minggl'd noiz ov rôth and griyf
Woz hoed amœng dha kraud;
Dha men dhey mœtad koesiz diyp,
Dha wimin wept alaud.

Alternative forms:—[1] Ostri'anz, Ôstri'anz. [2] wil.

Ful fifti peysiz from hiz chaild,
Hiz krôs-bow in hiz hænd,
Widh lip kamprest, and flæshing ai,
Tel foemli tuk hiz stænd.

Shuar, ful anoef[1] ov peyn and wow
Dhis kraudid oeth hæz biyn;
Bœt nevar, sins dha koes big·æn,
A sædar sait woz siyn.

Dhen speyk alaud dha gælant boi,
Impeyshant ov diléy,—
"Shuwt streyt and kwik, dhain eym iz shuar;
Dhau kænst not mis ta-dey."

"Hevn' bles dhiy nau," dha pêrant sed,
"Dhai kœrij sheymz mai fiar;
Mæn træmpl'z on hiz brœdhar mæn,
Bœt God iz evar niar."

Dha bow woz bent; dhi æro' went,
Æz bai an eynjl' gaidid;
In piysiz tuw, biniyth dha triy,
Dhi æpl' fel diváidid.

"T[2] woz breyvli dœn," dha ruwlar sed,
"Mai plaitid woed ai kiyp;
T woz breyvli dœn bai saiar and sœn,—
Gow howm, and fiyd yôr shiyp."

"Now thængks ai giv dhiy fôr dhai buwn,"
Dha pezn't kowldli sed;
"Tu God alown mai preyz iz dyu,
And dyuli shæl biy peyd."

"Yet now, praud mæn, dhai feyt woz niar,
Hæd ai bœt mist mai eym;
Not œnavénjd mai chaild hæd daid,—
Dhai paating auar dha seym.

Alternative forms:—[1] in·œf. [2] it.

Fôr siy! a *sekand* shaaft woz hiar,
If haam mai boi bifél;
Nau gow and bles dha hevn'li pauar,
Mai *focst* hæz sped sow wel."

God helpt dha rait, God spead dha sin;
Hiy bringz dha praud tu sheym;
Hiy gaadz dha wiyk agenst[1] dha strong,—
Preyz tu Hiz howli Neym!

—*Rev. J. H. Gurney.*

Mœngkiz Mænaz.

Mœngkiz, when dhey sit æt teybl',
Iyt æz faast æz dhey aar eybl'—
Gobl' fôr dhear veri laivz—
Skuwp œp greyvi widh dhear naivz—

Put dhear finggaz in dha dish
If sœm nais tit-bit dhey wish—
Widh dhear naif, ôr fôk, ôr spuwn,
On dha teybl' drœm a tyun—

Sœmtaimz[2] from iych œdhaz pleyt—ow,
Shoking!—pilfar a pateyto',
Ôr sœm veri temting slais
Which dhey thingk iz luking nais.

Riflckshan.

Now yœng riydaz, shuar, ov main
Evar wud laik mœngkiz dain!

—*Tom Hood.*

Dha Song ov dha Striyt Mœngki.

Dhey thingk when ai m straiking dha shril gitáar
Widh a slaitli kealis hænd,
Dhat ai hæv fagotn'[3] mai lœvd wœnz, faar
Awey in a distant lænd.

Alternative forms:—[1] ageynst. [2] sœmtáimz. [3] fôgótn'.

Dhear dwel Misiz Em and mai mœngkilings thriy,
And dhey wœndar whear ai æm,
Æz dhey sit in dha top ov dha kowko'-nœt triy,
And fiyst on dha lœshas yæm.

Mai mœngkilingz dhey aar grown-œp bai dhis,
And dhear teylz kwait long mœst biy;
Dhear mœdhar ôft[1] givz dhem, ai now, a kis,
Bikóz[2] dhey aar sow laik miy.

Long—long mey dhey baund mid[3] dha lôfti[4] triyz,
In dha forist shædo'z kuwl,
Nôr evar biy fetad widh klowdhz[5] laik dhiyz,
And daans on a thriy-legd stuwl.

Dha tip ov mai teyl iz dinyúdid ov skin,
It pruwvz hau mœch ai fret:
Bœt bikóz ai ind'ælj in a paasing grin
Dhey fænsi dhat ai faget.[6]

—*Tom Hood.*

Dha Dômaus.

Dha litl' dômaus iz tôni red,
Hiy meyks agenst wintar a nais snœg bed;
Hiy meyks hiz bed in a mosi bængk,
Whear dha plaants in dha sœmar grow tôl and rængk.
Awey from dha deylait, faar œndagráund,
Hiz sliyp thruw dha wintar iz kwaiat and saund;
And when ôl abœv him it friyziz and snowz,
Whot iz it tu him? fôr hiy nôt ov it nowz.
And til dha kowld taim ov dha wintar iz gon,[7]
Dha litl' dômaus kiyps sliyping on.
Bœt æt laast, in dha fresh briyzi deyz ov dha spring,
When dha griyn liyvz bœd, and dha meri boedz sing,
And dha dred ov dha wintar iz owvar and paast,
Dhen dha litl' dômaus piyps aut æt laast—

Alternative forms:—[1] oft. [2] bik'ôz. [3] amid. [4] lofti. [5] klowz. [6] fôgét. [7] gôn.

Aut ov hiz snœg kwaiat bœro' hiy wendz,
And luks ôl abaut fôr hiz neybaz and frendz;
Dhen hiy sez, æz hiy sits æt dha fut ov a laach,
"T[1] iz a byutifl'[2] dey fôr dha foest dey ov Maach,
Dha vaialit iz bluwming, dha bluw skai iz kliar;
Dha laak iz œpsprínging, hiz kærl' ai hiar;
And in dha griyn fiyldz aar dha læm and dha fowl;
Ai m[3] glæd ai m[3] not sliyping, nôr daun in mai howl.'
Dhen awey hiy rœnz, in hiz meri muwd,
Owvar dha fiyldz, and intu dha wud,
Tu faind eni greyn dhear mey chaans tu biy,
Or eni smôl beri dhat hængz on dha triy.
Sow from oeli môning til leyt æt nait,
Hæz dha puar litl' kriychar its own diláit;
Luking daun tu dhi oeth, and œp tu dha skai,
Thingking, "Whot a hæpi dômaus æm ai!"

—*Mary Howitt.*

Dha Graas-hopar and dha Krikit.

Dha powitri ov oeth iz nevar ded:
When ôl dha boedz aar feynt widh dha hot sœn,
And haid in kuwling triyz, a vois wil rœn
From hej tu hej abaut dha nyu-mown miyd;
Dhæt iz dha graas-hopar—hiy teyks dha liyd
In sœmar lœkshari,—hiy hæz nevar dœn
Widh hiz diláits, fôr when taiad aut widh fœn,
Hiy rests æt iyz biníyth sœm plezn't wiyd.
Dha powitri ov oeth iz siysing nevar:
On a lown wintar iyvning, when dha frôst
Hæz rôt a sailans, from dha stowv dhear shrilz
Dha krikits song, in wômth inkríysing evar,
And siymz tu wœn, in drauzinis haaf lôst,
Dha graas-hopar amœng sœm graasi hilz.

—*Keats.*

Alternative forms:—[1] it. [2] byutiful. [3] æm.

Owd tu dha Kuku.

Heyl byutyas streynjar ov dha growv!
Dhau mesinjar ov Spring!
Nau hevn' ripéaz dhai ruaral siyt,
And wudz dhai welkam sing.

Whot taim dha deyzi deks dha griyn,
Dhai soetin vois wiy hiar;
Hæst dhau a staar tu gaid dhai paath,
Ôr maak dha rowling yiar?

Diláitful[1] vizitant! widh dhiy
Ai heyl dha taim ov flauaz,
And hiar dha saund ov myuzik swiyt
From boedz amœng dha bauaz.

Dha skuwlboi, wondring[2] thruw dha wud
Tu pul dha primrowz gey,
Staats, dha nyu vois ov Spring tu hiar,
And imiteyts dhai ley.

Whot taim dha piy puts on dha bluwm
Dhau flaist dhai vowkal veyl
An ænyual gest in œdhar lændz
Anœdhar Spring tu heyl.

Swiyt boed! dhai bauar iz evar griyn,
Dhai skai iz evar kliar;
Dhau hæst now soro' in dhai song,
Now Wintar in dhai yiar!

Ow kud ai flai, ai d[3] flai widh dhiy!
Wiy d[3] meyk, widh joiful[4] wing,
Auar ænyual vizit oar[5] dha glowb,
Kampænyanz ov dha Spring.

—*John Logan.*

Alternative forms:—[1] dilaitfl'. [2] wœndaring. [3] wud. [4] joifl'. [5] owvar.

Dha Milar ov Diy.

Dhear dwelt a milar, heyl and bowld,
 Bisáid dha rivar Diy;
Hiy woekt and sæng from môn til nait,
 Now laak moar blaidh dhæn hiy;
And dhis dha boedn' ov hiz song
 Fôr evar yust tu biy:
"Ai envi nowbadi, now, not ai,
 And nowbadi enviz miy."

"Dhau at[1] rong, mai frend," sed gud King Hæl—
 "Æz rong æz rong kæn biy—
Fôr kud mai haat biy lait æz dhain,
 Ai d[2] glædli cheynj widh dhiy;
And tel miy nau, whot meyks dhiy sing
 Widh vois sow laud and friy,
Whail ai æm sæd, dhow ai m[3] dha king,
 Bisáid dha rivar Diy?"

Dha milar smaild and doft hiz kæp:
 "Ai oen mai bred," kwowth hiy;
"Ai lœv mi[4] waif, ai lœv mi frend,
 Ai lœv mi childran thriy;
Ai ow now peni ai kænot pey;
 Ai thængk dha rivar Diy,
Dhat toenz dha mil dhat graindz dha kôn
 Dhat fiydz mai beybz and miy."

"Gud frend," sed Hæl, and said dha whail,
 "Feawél and hæpi biy;
Bœt sey now moar, if dhau dst[5] biy truw,
 Dhat now wœn enviz dhiy:
Dhai miyli kæp iz woeth mai kraun,
 Dhai mil, mai kingdamz fiy;
Sœch men æz dhau aar Ingglandz bowst,
 Ow milar ov dha Diy!"

—*Mackay.*

Alternative forms:—[1] aat. [2] wud. [3] æm, am. [4] mai. [5] wudst.

Wœn bai Wœn.

Wœn bai wœn dha sændz aar flowing,
 Wœn bai wœn dha mowmants fôl;
Sœm aar kœming, sœm aar gowing;
 Duw not straiv tu graasp dhem ôl.

Wœn bai wœn dhai dyutiz weyt dhiy,
 Let dhai howl strength gow tu iych,
Let now fyuchar driymz iléyt dhiy,
 Loen dhau foest whot dhiyz kæn tiych.

Wœn bai wœn (brait gifts from Hevn')
 Joiz aar sent dhiy hiar bilów;
Teyk dhem redili when givn',
 Redi biy tu let dhem gow.

Wœn bai wœn dhai griyfs shæl miyt dhiy,
 Duw not fiar an aamid[1] bænd;
Wœn wil feyd æz œdhaz griyt dhiy,
 Shædo'z paasing thruw dha lænd.

Duw not luk æt laifs long soro';
 Siy hau smôl iych mowmants peyn;
God wil help dhiy fôr ta-moro',
 Sow iych dey bigín ageyn.

Evri auar dhat fliyts sow slowli,
 Hæz its taask tu duw ôr bear;
Lyuminas dha kraun, and howli,
 When iych jem iz set widh kear.

Duw not linggar widh rigréting,
 Ôr fôr paasing auaz dispónd;
Nôr, dha deyli toil fôgéting,[2]
 Luk tuw iygali biyónd.

Auaz aar gowldn' lingks, Godz towkn',
 Riyching Hevn'; bœt wœn bai wœn,
Teyk dhem, lest dha cheyn biy browkn'
 Ear dha pilgrimij biy dœn.

—*Adelaide Proctor.*

Alternative forms:—[1] aamd. [2] fagéting.

Lokinváar.

Leydi Heranz Song.

Ow, yœng Lokinváar iz kœm aut ov dha west,
Thruw ôl dha waid Bôdar hiz stiyd woz dha best,
And, seyv hiz gud brôd-sôd, hiy wepanz hæd nœn;
Hiy rowd ôl œnáamd, and hiy rowd ôl alown.
Sow feythful in lœv, and sow dôntlis in wôr,
Dhear nevar woz nait laik dha yœng Lokinváar.

Hiy steyd not fôr breyk, and hiy stopt not fôr stown,
Hiy swæm dhi Esk rivar whear fôd dhear woz nœn;
Bœt, ear hiy alaitid æt Nedhabi geyt,
Dha braid hæd kansentid, dha gælant keym leyt,
Fôr a lægad in lœv, and a dæstad in wôr,
Woz tu wed dha fear Elin ov breyv Lokinváar.

Sow bowldli hiy entad dha Nedhabi hôl
Amœng braidzman and kinzman, and brœdhaz and ôl:
Dhen spowk dha braidz faadhar, hiz hænd on hiz sôd
(Fôr dha puar kreyvn' braidgruwm sed nevar a woed),
"Ow, kœm yiy in piys hiar, ôr kœm yiy in wôr,
Ôr tu daans æt auar braidl', yœng Lôd Lokinváar?"

"Ai long wuwd yôr dôtar, mai syut yu dináid;—
Lœv swelz laik dha Solwey, bœt ebz laik its taid—
And nau ai æm kœm, widh dhis lôst lœv ov main,
Tu liyd bœt wœn mezhar, dringk wœn kœp ov wain.
Dhear aar meydn'z in Skotland moar lœvli bai faar,
Dhat wud glædli biy braid tu dha yœng Lokinváar."

Dha braid kist dha goblit; dha nait tuk it œp,
Hiy kwaaft ôf dha wain, and hiy thruw daun dha kœp,
Shiy lukt daun tu blœsh, and shiy lukt œp tu sai,
Widh a smail on hoer lips and a tiar in hoer ai.
Hiy tuk hoer sôft[1] hænd, ear hoer mœdhar kud baar,—
"Nau tred wiy a mezhar!" sed yœng Lokinváar.

Alternative form:—[1] soft.

Sow steytli hiz fôm, and sow lœvli hoer feys,
Dhat nevar a hôl sœch a gælyad did greys;
Whail hoer mœdhar did fret, and hoer faadhar did fyum,
And dha braidgruwm stud dænggling hiz bonit and pluwm;
And dha braid-meydn'z whispad, "T woer betar bai faar
Tu hæv mæcht aur fear kœzn' widh yœng Lokinváar."

Wœn tœch tu hoer hænd, and wœn woed in hoer iar,[1]
When dhey riycht dha hôl-doar, and dha chaajar stud niar;
Sow lait tu dha kruwp dha fear leydi hiy swœng,
Sow lait tu dha sædl' bifóar hoer hiy sprœng!
"Shiy iz wœn! wiy aar gôn,[2] owvar bængk, bush, and skoar;
Dhey l[3] hæv fliyt stiydz dhat folo';" kwowth yœng Lokinváar.

Dhear woz maunting mœng[4] Griymz ov dha Nedhabi klæn;
Fôstaz, Feniks and Mœzgreyvz, dhey rowd and dhey ræn:
Dhear woz reysing, and cheysing on Kæno'bi Liy,
Bœt dha lôst braid ov Nedhabi near[5] did dhey siy.
Sow dêring in lœv, and sow dôntlis in wôr,
Hæv yiy ear[6] hoed ov gælant laik yœng Lokinváar?

—*Scott.*

Aaftar Blenim.

It waz[7] a sœmar iyvning;
Owld Kæspaz woek waz dœn,
And hiy bifóar hiz kotij doar
Waz siting in dha sœn;
And bai him spôtid on dha griyn
Hiz litl' grændchaild Wilamíyn.

Shiy sô hoer brœdhar Piytakin
Rowl sœmthing laaj and raund,
Which hiy bisáid dha rivyulet
In pleying dhear hæd faund;
Hiy keym tu aask whot hiy hæd faund
Dhat woz sow laaj and smuwdh and raund.

Alternative forms:—[1] yoer. [2] gon. [3] wil. [4] amœng. [5] nevar. [6] evar. [7] woz.

Owld Kæspar tuk it from dha boi,
 Huw stud ikspéktant bai;
And dhen dhi owld mæn shuk hiz hed,
 And widh a næchral[1] sai,
"T iz sœm puar felo'z skœl," sed hiy,
"Huw fel in dha greyt viktari."[2]

"Ai faind dhem in dha gaadn',
 Fôr dhear z meni hiar abaut;
And ôfn when ai gow tu plau
 Dha plaushear toenz dhem aut.
Fôr meni thauzand men," sed hiy,
"Woer sleyn in dhæt greyt viktari."

"Nau tel œs whot t waz ôl abaut,"
 Yœng Piytakin hiy kraiz;
And litl' Wilamíyn luks œp
 Widh wœndar-weyting aiz;
"Nau tel œs ôl abaut dha wôr,
And whot dhey fôt iych œdhar fôr?"

"It waz dhi Ingglish," Kæspar kraid,
 "Huw put dha French[3] tu raut;
Bœt whot dhey fôt iych œdhar fôr
 Ai kud not wel meyk aut.
Bœt evribodi sed," kwowth hiy,
"Dhat t woz a feymas viktari.

Mai faadhar livd æt Blenim dhen,
 Yon litl' striym haad bai;
Dhey boent hiz dweling tu dha graund,
 And hiy waz fôst tu flai:
Sow widh hiz waif and chaild hiy fled,
Nôr hæd hiy whear tu rest hiz hed.

Widh faiar and sôd dha kœntri raund
 Waz weystid faar and waid,

Alternative forms:—[1] nœcharal. [2] viktri. [3] Frensh.

And meni a chailding mœdhar dhen
And nyubôn beybi daid:
Bœt thingz laik dhæt, yu now, mœst biy
Æt evri feymas viktari.

Dhey sey it woz a shoking sait
Aaftar dha fiyld waz wœn;
Fôr meni thauzand bodiz hiar
Ley roting in dha sœn:
Bœt thingz laik dhæt, yu now, mœst biy
Aaftar a feymas viktari.

Greyt preyz dha Dyuk ov Môlbra[1] wœn
And auar gud Prins Yujíyn;".
—"Whai t woz a veri wikid thing!"
Sed litl' Wilamíyn;
"Ney . . . ney . . . mai litl' goel," kwowth hiy,
"It waz a feymas viktari."

And evribodi preyzd dha Dyuk
Huw dhis greyt fait did win."
—"Bœt whot gud keym ov it æt laast?"
Kwowth litl' Piytakin:—
"Whai dhæt ai kænot tel," sed hiy,
"Bœt t woz a feymas viktari."

—*R. Southey.*

Sœm Moemar.

Sœm moemar, when dhear skai iz kliar
And howlli brait tu vyu,
If wœn smôl spek ov daak apiar
In dhear greyt hevn' ov bluw.
And sœm widh thængkful lœv aar fild
If bœt wœn striyk ov lait,
Wœn rey ov Godz gud moesi gild
Dha daaknis ov dhear nait.

Alternative form:—[1] Môlbara.

In pælasiz aar haats dhat aask,
In diskanténtand praid,
Whai laif iz sœch a driari taask,
And ôl gud thingz dináid.
And haats in puarist hœts admaiar
Hau Lœv hæz in dhear eyd
(Lœv dhat not evar siymz tu taiar)
Sœch rich pro'vizhan meyd.

—*Archbishop Trench.*

EXERCISES.

Exercise I.

Silent letters to be left out, and **i** to be written instead of **y** or **ie** at the end of words.

Instead of:—

well	begged	deck	sense	Jessie
ill	filled	kick	twelve	Minnie
doll	robbed	rock	give	pussy
pull	pulled	flock	solve	Johnnie
mess	very	head	wren	merrily
miss	silly	bread	wrist	steadily
dross	folly	deaf	knit	possibly
puss	fully	breast	knob	impossibility

We write:—

wel	begd	dek	sens	Jesi
il	fild	kik	twelv	Mini
dol	robd	rok	giv	pusi
pul	puld	flok	solv	Joni
mes	veri	hed	ren	merili
mis	sili	bred	rist	stedili
dros	foli	def	nit	posibli
pus	fuli	brest	nob	imposibiliti

Write in the same manner:—

Bell, egg, inn, stiff, odd, full, digged, lived, lead, dead, pity, merry, sorry, Willy, ready, sense, stick, block, horrid, plenty, plentifully.

Exercise II.

On words from Reading Lesson I.

atend	**pæt**	**pet**	**pit**	**pot**	**put**
a	hæd	wel	it	foks	intu
an	æt	get	hiz	woz	gud
and	kænot	plenti	iz	ov	wud
apon	æz	frend	in		lukt
agen	hæv	frendz	nimbli		
		eni	if		

Learn to write **æ** all in one stroke.

Observe the different sound of **æ** in *pæt* and **a** in *attend*, *America*, *villa*.

1. What symbols do we generally use in the above words for **a, æ, e, i, o, u ?**

2. Write phonetically, that is, according to sound:—

John had a good dog. Florrie looked at it. A bag full of wool. A woolly lamb. His foot is wet. His hand is full. Sam left his book. Jem took it. Willy is not steady. Give him ten minutes

Exercise III.

On words from Reading Lesson I.

t	**n**	**v**	**z**	**k**	**ks**
lukt	kænot	ov	æz	kænot	foks
compare	plenti		hiz	*compare*	*compare*
kukt	eni		iz	kæp	wæks
dipt	nimbli		woz	kot	veks
stopt	intu		frendz	kuk	miks

1. What symbols do you generally use in the above words for **t, n, v, z, ks ?**

2. Write according to sound:—

Ann is a good cook. Henry has a pretty box. Ten pens. Twenty pence. Fifty books. Sixty beds. Many cocks and

hens. A box of bricks. Willy knocked. John helped Tom. Minnie has bread and eggs. Ned spells well. Kitty has many friends.

Exercise IV.

On words from Reading Lesson II.

a	**ng**	**th**	**dh**	**zh**	**ch**
dha	longgar	thingk	dhi	trezhar	which
dhat	thingk	woeth	dha	*compare*	much
compare	*compare*	*compare*	dhis	plezhar	*compare*
a	singar	thin	dhat	trezhar	dich
an	finggar	thik	*compare*	vizhan	fech
and	hœnggri	thisl'	dhen	dilyuzhan	chin
dhæt	dongki	pith	widh	ruwzh	chest

Observe that the endings of *longgar* and *trezhar* sound the same as those of *grœmar*, *kolar*, *selar*, *dolar*, though we are accustomed to write *long-er*, *treas-ure*, *gramm-ar*, *coll-ar*, *cell-ar*, *doll-ar*.

Write phonetically :—

The bell was ringing. Annie was thinking. The lamb is drinking. Measure this bit of wood. A mossy bank. A hotch-potch. Match that red wool. Put in a stitch. Drink the milk. Fanny is at leisure. Ned has a treasure. John is very angry Tom is angling.

Exercise V.

On words from Reading Lessons III. and IV.

ey	**iy**	**ow**	**uw**	**œ**	**u**
wey	miy	show	huw	œp	krukid
dhey	siy	sow	duw	sœm	tu (to)
streyt	piypl'	dhowz	fuwd	bœt	*compare*
teyking	priysept	ownli	juwil	wœn	tuw (too)
		owld			tuw (two)

Note that **œ** should be written without lifting the pen.

1. Write in ordinary spelling two fresh examples of each of the sounds **œ, ey, iy, ow, uw.**

2. Write phonetically:—

Haste makes waste. No pains, no gains. Ill weeds grow apace. Extremes meet. Charity begins at home. Great is the truth and it shall prevail. None of these things moved him. The tongue is not steel, but it cuts. Treasures (ending -az) of wickedness profit nothing.

Exercise VI.

On words from Reading Lesson V.

aa	**oe**	**ô**
aas	woer	tôking
faar	goelz	wôkt
laafing	ritoening	yôr
faadhar	oenist	nôr
compare	*compare*	*compare*
aar	hoer	ôr
staar	soer	fôr
staav	woed	stôm
kaat	boen	hôs

Remember to write final **r** though it is sometimes silent. We hear it in "*far off*," "*father is at home.*"

Write phonetically:—

Alms are the salt of riches. Truth may be blamed but can't be shamed. He that sleepeth in harvest is a son that causeth shame. A soft answer turneth away wrath. All her paths are peace. Forewarned, forearmed.

Exercise VII.

On words from Reading Lesson VI.

ai	**au**	**oi**	**yu**
ai	alauing	distróid	nyu
bai	daun	*compare*	rifyúz
taim	gaun	point	*compare*
mai	*compare*	joint	yu
straiv	nau	boi	regyular
maind	bau	joi	vælyu

The symbol for *ou* in *house*, namely **au**, is the same that is used for this sound in German, so we spell the English words *house*, *mouse*, exactly like German *Haus*, *Maus*.

Observe that—

ai	is like aa, iy	oi	is like ô, iy
au	„ aa, uw	yu	„ y, uw.

Write phonetically :—

A stitch in time saves nine. If thou do ill, the joy fades, not the pains; if well, the pain doth fade, the joy remains. The pan says to the pot, "Keep off, or you'll smutch me." Murder will out. Who knows nothing, doubts nothing. One foe is too many, and a hundred friends too few. No cross, no crown.

Exercise VIII.

On words from Reading Lesson VIII.

ar	**a**	**a**
klæmar	œdhaz	pitishand
betar	libati	ko'mowshan
ôdar	venchad	kandishan
terar	*compare*	ameyzmant
compare	ôdaz	pœnishmant
selar	teraz	distans
kolar	selaz	sekand
vila	kolaz	prezantli
Bela	vilaz	

Observe how, when **z** is added, **r** disappears.

Show that *a*, *e*, *o* or *ou* may stand for the sound **a** in ordinary spelling.

Write phonetically :—

Out of debt, out of danger. A prophet has no honour in his own country. Physician heal thyself. The receiver's as bad as the thief. A rolling stone gathers no moss. Thou shalt sooner detect an ant moving in the dark night on the black earth, than all the motions of pride in thine heart.

Exercise IX.

On words from Reading Lesson VIII.

l'	**m'**	**n'**	**o'**	**o'**
môsl'	*compare*	kœzn'	pro'kyuar	*compare*
poepl'	bæptizm'	scœdn'	*compare*	soro'
compare	sizm'	owpn'	pro'tekt	folo'
litl'	kæzm'	*compare*	mo'lest	folo'z
bæbl'd		bœtn'	bilo'	folo'd
bœbl'z		ridn'	bilo'z	folo'ing
		ritn'	bilów	folo'ar

Write phonetically:—

Man proposes, God disposes. Coals to Newcastle. Misfortunes never come single. Heaven and earth fight in vain against a dunce. The river past and God forgotten. When the tale of bricks is doubled, Moses comes. Is Saul also among the prophets?

Exercise X.

On words from Reading Lesson VIII.

ea	**ia**	**oa**	**ua**
dhear	hiar	doar	puar
whear	fiar	stoar	*compare*
fear (fare)	fiad	bifoar	buar
kear	*compare*	*compare*	duar
keafuli	apiar	dôz	muar
compare	apiaz	stôz	muaz
feaz	apiad	stôd	muad
fead	ashuar	roar	ashuar
keaz	ashuaz	rôz	ashuaz
kead	ashuad	rôd	ashuad

The following words give the key to these sounds:—

bear *bier* *boar* *boor.*

Observe how words ending in **r** lose the **r** when a consonant is added, and words ending in **oar** lose **a** also.

1. Show in ordinary spelling two or more ways of representing each of the sounds **ear, iar, oar, uar.**

2. Write phonetically:—

More haste, worse speed. A scalded dog fears cold water. Ill doers are ill deemers. There's many a slip twixt the cup and the lip. The fear of man bringeth a snare. A poor man is better than a fool. Before honour is humility.

Exercise XI.

On words from Reading Lessons VIII. and IX.

aia	**aua**	**yua**	*Doubled letters.*
haiar	owvapauad	indyúar	deyntiist
haiad	*compare*	pro'kyuar	middey
compare	auar	sikyuariti	*compare*
faiar	sauar	*compare*	pritiist
faiaz	pauar	pyuar	kæriing
faiad	pauaz	indyuaz	hœriing
taiar	flauar	indyuad	stœdiing
taiaz	flauaz	pro'kyuar	heddres
taiad	flauad	pro'kyuad	bukkeys

Observe that **r** forms triphthongs.

Also that doubled letters must be used in those few cases where the sounds are doubled.

Write phonetically:—

The grapes are sour. Knowledge is power. A burnt child fears the fire. It is naught, it is naught, saith the buyer, but when he is gone his way, then he boasteth. They were marrying and giving in marriage. To the pure all things are pure. We count them blessed which endure.

Exercise XII.

ê and **ô** are not always turned into diphthongs by **r** following. Examples:—

kear	kêring	keaz
bear	bêring	beaz
stoar	stôring	stôd
roar	rôring	rôd

Note that **ê** occurs only before **r** and a vowel. But **ô** occurs also when **r** disappears before a consonant.

Examples of **ê**:—

êri	fêri	vêri	Sêra	vêrid
hêri	dêri	Mêri	pêrant	vêriing

Notice the appearance of words with **ai** or **oi** followed by **i**.

Examples:—

traiing baiing dikoiing distroiing

Write phonetically:—

A hoary old man. A daring robbery. The door was ajar. Wood is porous. Clara will not return. Mary is enjoying her ride. Mr. Jones is employing a gardener. Her motives are not apparent. Morocco wears well. Sarah is lying down. Louisa is untying a knot. They are restoring the church.

Exercise XIII.

On Accent.

In English most words are accented on the first syllable. But words ending in **shan, zhan, shal** or **iti** are always accented on the syllable preceding these terminations.

And the vowels **a** and **o'** are never accented; so if the vowel of the first syllable is **a** or **o',** and the word does not end in **shan, zhan, shal** or **iti,** we accent the second syllable.

Examples:—

-shan, -zhan	**-shal, -iti**	**a-**	**o'-**
extension	judicial	sagacious	protect
civilization	initial	away	propose
mathematician	inability	account	oblige
intrusion	majority	lament	produce
indecision	humanity	arrival	domain

Write out the following words phonetically, marking the accent, and arranging them in three classes, (1) those whose accent is determined by the ending, (2) those whose accent is determined by the vowel of the first syllable, and (3) those which are irregular, not coming under the above rules:—

protect	parental	continue	delusion.
advise	obedient	exhibit	abominable
condescend	molest	exhibition	impossibility
division	observation	prejudicial	intimidate
return	determine	intelligent	dislike
severity	expansion	insensibility	conceal

APPENDICES.

I.

SPECIMENS OF FRENCH.

L *Antropofa:j.*

Deû pti gar*s*on d la vil, Richa:r é Gusta:v, s égarè:r *eun* jou:r d*anz* un épè:s foré. *Anfèn* i trouvè:r un petit obèrj, ô milyeû d la forè, é iz i *an*trè:r pour i pâsé la n*ui*.

A min*ui*, iz *antan*di:r parlé d*an* la ch*an*b vwazin. Gusta:v, ki n dormè pâ é ky été trè kuryeû, révèya s*on* frè:r. Iz alè:r, se mèt prè d la port, prètè:r l orè:y, é *antan*di:r l obèrjist ki dizè a sa fam: "Ma chè:r, dem*èn* mat*èn* tu mètra la gr*and* chôdyè:r su l feû, j vé t*ué* nô deû pti drô:l de la vil."

A sé mô, lé pôvz *anfan* p*an*sè:r mouri:r de frèyeu:r. Richa:r, ky été trè poltr*on*, di, "Nou som pèrdu! St om la èt *eun*n *an*tropofa:j! I y a déz *an*tropofa:j, j l é lu d*an* m*on* Rob*èn*s*on*."

Le pti Gusta:v, ky été pâ tutafè ôsi peureû, di: "I fô nou sôvé par la fnè:tr. Vy*èn*." I se lva tou dousm*an*, ouvri la fnè:tr é sôta *an* bâ; s été pâ trè d*an*jreû, kar la ch*an*:br étèt ô rétchôsé: Richa:r sôta aprè.

Mè la port de la kou:r été fèrmé. Ne pouv*an* pâ sorti:r, i chèrchè:r partou *eun* rfu:j, *anfèn* i trouvè:r un établ. Gusta:v ouvri la port; deû grô:s bè:t nwa:r sorti:r *an* groñ*an*, é s él*an*sè:r d*an* la kou:r; lé deû pti gars*on*, tr*an*bl*an* kom dé feu:y, y *an*trè:r a leur plas e i pâsè:r le rèst*an* d la n*ui*.

Le mat*èn*, l obèrjist sorti d*an* la kou:r, *eun* gr*an* koutô a la m*èn*. Il ala drwâ a l établ é ouvri la port *an* diz*an*: "Al*on*, mé pti drô:l, sorté: vot dèrnyèr eu:r è vnu."

Lé deûz *anfan* pousè:r dé kri lam*an*tabl é l priè:r a jnou de n pâ lé t*ué*.

L obèrjist, tout étoné, leur di: "Kèske vou fèt d*on* isi? kèske

vou m kon*t*é? Mwa, vou t*ué*? èske vou m prené pour *eun* m*an*jeu:r d om?"

"Mè wi, msjeû," di Richa:r, "vouz avé di a vot fam, sèt n*ui*: "'demè*n* j turé lé deû pti drô:l de la vil.'"

L obèrjist parti d *eun* gr*an*t ékla d ri:r é di: "Ch parlè d mé deû koch*on*: j léz apèl mé pti drô:l de la vil, paske j léz é achté a la vil.—Al*on*, vné vit déjeuné é vou débarbouyé: *ans*uit j vou m*on*treré l chemè*n* pour r*an*tré ché vô par*an*. Un ôt fwa vou n ékoutré plu ô port."

Lé Deû Palmyé.

Eun jou:r *eun* Kalif pâsè l l*on* d un kô:t arid ki s apèl Chol*uan*; i s i trouva deû palmyé, seulz orneman de s dézè:r. Il avè swaf, é ordona k l *on* koupa l *eun* dé palmyé d*on* la sè:v dvèt è:tr *eun* breuva:j délisyeû. Lorske l arbre fut abatu, l *on*n apèrsu l *èn*skripsy*on* su*ivan*:t: "Swayé béni, ô vou lé deû palmyé d Chol*uan*, ki avé doné vô fr*ui* é prè:té vot'r *om*:br ô pô:vre pâs*an* fatigé . . . é maleu:r a sel*ui* ki vouz ora séparé!" Le kalif è*yan* lu sé mô s s*an*ti malad é n put alé plu lwè*n*.—*En*si péri l p*uisan* ki détr*ui* tou pour satisfè:r un *an*vi.

Jéra:r de Nèrval (*Gérard de Nerval*).

La Mézon ki March.

Charnasé avèt un trè l*on*:g avnu dv*an* sa méz*on* *ann* *An*jou; d*an* sèt avnu bèl é parfèt été pl*an*té un méz*on* d peiz*an* é s*on* pti jard*èn* ki s i été trouvé lorsk èl fu bâti. Jamè Charnasé ni s*on* pè:r n avè pu réd*ui*:r se péiz*an* a la leur v*an*:d'r, kèlk av*anta*:j k il l*ui* *ann* us ofè:r; é s èt un opinyâ:treté d*on* k*an*tité d propriétè:r se pik, pour fè:r *an*rajé dé j*an* a la konvn*an*:s é kèlke fwa a la nésèsité dékèl i s*on*. Charnasé, ne sach*an* plu k i fè:r, avè lè:sé sla dp*ui* l*ontan*, s*anz* *an* plu parlé. *Anfèn*, fatigé t sèt chômyè:r ki l*ui* bouchè la vu é l*ui* ôté tou l agrém*an* t s*onn* avnu, il imajina *eun* tou:r de pâs pâ:s.

Le péiz*an* ki i dmeu:rè, é a ki èl apartenè, été tâyeu:r de s*on* métyé, k*ant* i trouvè a l égzèrsé; é il été ché l*ui* tou seul, s*an* fam ni *an*fan. Charnasé l *an*vwa chèrché, l*ui* di k il è dm*an*dé a la kou:r pour *eun*n *an*plwa d k*on*sék*an*:s, k il è

prèsé d s i ran:d'r, mè k i lui fô un livré. I fon marché ô kontan; mè Charnasé stipul k i n veû pwèn s fyé a sé délè, é ke, mwayènan kèkchô:z de plus, i n veû pwèn k i sort de ché lui k sa livré n swa fèt; é k il le kouchra, le nourira é l pèyra avan de l ranvwayé. Le tâyeu:r s i akord é s mè a travayé.

Pandan k il èt okupé, Charnasé fè pran:d'r avèk la dèrnyè:r égzaktitud le plan é la dimansyon t sa mézon é t son jardèn, dé pyès de l èntéryeu:r, jusk a la pôzisyon déz ustansil é dé pti meub'l, fè démon:té la mézon, é anporté tou s ki y été, rmon:t la mézon tèl k èl été, o just, dedan é deho:r, a kat porté d mouskè, a kôté t sonn avnu; replas tou lé meubl é ustansil dan la mè:m pôzisyon dan lakèl on léz avè trouvé, é rétabli l peti jardèn d mè:m; an mèm tan, fèt aplani:r é nétwayé l andrwâ d l avnu ou èl été, an sort k i n i paru pâ. Tou sla fut égzékuté ankor plu tô k la livré fèt, é spandan l tâyeu:r dousman gardé a vu, d peu:r de kèlk èndiskrésyon.—Anfèn la bzoñ achvé d part é d ô:tr, Charnasé amu:z sonn om jusk a la nui byèn nwa:r, le pè:y é l ranvwa kontan. Le vla ki anfil l avnu. Byèntô i la trouv lon:g; aprè, i va ôz arbr, é n an trouv plu; i s apèrswa k il a pâ:sé l bou, é rvyèn a lènstan chèrché léz arb'r; i lé sui a l èstim, pui krwâ:z é n trouv pâ sa mézon; i n konpran pwèn st avantu:r. La nui s pâ:s dan st égzèrsis; le jou:r ari:v, é dvyèn byèntô asé klè:r pour avizé sa mézon. I n vwa ryèn; i s frot léz yeû; i chèrch d ô:tz objè pour dékouvri:r si s è la fô:t de sa vu. Anfèn, i krwâ ke l dyâ:ble s an mè:l é k il a anporté sa mézon.

A fors d alé, de vni:r, é d porté sa vu d tou kôté, il apèrswa, a un asé gran:d distan:s de l avnu, un mézon ki rsan:bl a la syèn kom deû gout d ô. I n peû krwâ:r ke sla swa; mè la kuryôzité l fèt alé ou èl è, é ou i n a jamè vu d mézon. Pluz il aproch, pluz i rkonè k s è la syèn. Pour s asu:ré myeû de s ki lui tourn la tè:t, i prézan:t sa klé; èl ou:vr, il an:t'r, i rtrou:v tou s k il y avè lè:sé, é présizéman dan la mèm plas. Il è prè a an pâ:mé, é dmeu:r konvènku k s èt eun tou:r de sorsyé. La journé n fu pâ byènn avansé, k la ri:zé du châ:tô é du vila:j l ènstrui:zi d la vérité du sortilè:j, é l mit

an fu:ri. I veû plèdé, i veû dm*an*:dé justis a l *èntandan*, é partou *on* s *an* mok. Le rwâ l su, ki *an* rit ôsi, é Charnasé u so*nn* avnu libr. Si i n avè jamè fè pi, il orè ko*n*sèrvé sa réputâsy*on* é sa libèrté. —*Sèn Simon* (*Saint Simon*).*

* Msieû d Charnasé fut arèté é mi *an* pri.z*on*, aku:zé, di *Sèn* Sim*on*, de bôkou d méch*ant* chô:z, surtou d fô:s monè.

II.

SPECIMENS OF GERMAN.

Durç dihze hohle Gase mus 'är komen;
'Äs führt kain 'andrer Vehç[1] nach Küsnacht—hihr
Fol'änd içs—dih Gelehjenhait[2] 'ist günstiç.
Dort där Holúndershtrauch färbírçt[3] miç 'ihm;
Fon dort häráp kan 'ihn main Pfail 'ärlángen;
Däs Vehjes[4] 'Änge vehret dän Färfóljern.[5]
Mach daine Räçnung mit däm Himel, Fohcht![6]
Fort must duh,—daine 'Uhr 'ist 'ápgelaufen.

'Iç lehpte shtil 'unt harmlohs—das Geshos
Vahr 'auf däs Valdes Tihre nuhr geriçtet,
Maine Gedangken vahren rain fon Mort—
Duh hast 'aus mainem Frihden miç häráus
Geshräkt; 'in gährent Dráchengift hast duh
Dih Milç där fromen Dängk'ahrt mihr färvándelt;
Tsum 'Ungehoiren hast duh miç gevöhnt—
Vehr ziç däs Kindes Haupt tsum Tsihle zätste,
Dehr kan 'auch träfen 'in das Härts däs Faints.

* * * * *

Auf dihzer Bangk fon Shtain vil 'iç miç zätsen,
Däm Vanderer tsur kurtsen Ruh beraitet—
Dän hihr 'ist kaine Haimaht—jehder traipt
Ziç 'an däm 'andern rash 'unt främt fohrühber,
'Unt frahqet[7] niçt nach zainem Shmärts—hihr geht
Där zorjenfole[8] Kaufman, 'unt där laiçt
Geshürtste Piljer[9]—där 'andäçtje Mönç,
Där dühstre Roiber, 'unt där haitre Shpihlman,
Där Zoimer, mit däm shvehr belahdnen Ros,

Allowable forms:—[1] Vehk. [2] Gelehgenhait. [3] färbírkt. [4] Vehges. [5] Färfólgern. [6] Fohkt. [7] frahget. [8] zorgenfole. [9] Pilger.

Das färne hehrkomt fon där Mänshen Ländern—
Dän jehde Shtrahse führt 'ans Änt där Vält—
Zih 'ale tsihen 'ihres Vehjes[1] fort,
'An 'ihr Geshäft—'unt maines 'ist där Mort!
—*Schiller*, "*Wilhelm Tell.*"

'Äs tsohqen[2] drai Burshe vohl 'ühber den Rain,
Bai 'ainer Frau Virtin dah kehrten zih 'ain:
"Frau Virtin! hat zih guht Bihr 'unt Vain?
Voh hat zih 'ihr shöhnes Töçterlain?"
"Main Bihr 'unt Vain 'ist frish 'unt klahr.
Main Töçterlain lihçt[3] 'auf der Tohtenbahr."

'Unt 'als zih trahten tsur Kamer hináin,
Dah lahch[4] zih 'in ainem shvartsen Shrain.
Der 'ehrste, dehr shluhch[5] den Shlaier tsuhr'ük,
'Unt shaute zih 'an mit traurijem Blik:
"'Ach, lehptest duh noch, duh shöhne Mait!
'Iç vürde diç lihben fon dihzer Tsait."

Der tsvaite däkte den Shlaier tsuh,
'Unt kehrte ziç 'ap, 'unt vainte dahtsuh:
"Ach, das duh lihçst[6] 'auf der Tohtenbahr!
'Iç hahp diç gelihbet zoh manças Jahr."

Der drite huhp 'ihn vihder zohglaiç,
'Unt küste zih 'an den Munt zoh blaiç:
"Diç lihpt 'iç 'imer, diç lihb iç noch hoit,
'Unt vehrdę diç lihben 'in 'Ehviçkait."
—*Uhland.*

'Äs 'ist doch gevis, das 'in der Vält den Mänshen niçts nohtvändiç macht 'als dih Lihbe. 'Iç fühls 'an Loten, das zih miç 'ungärn värl'öhre, 'unt dih Kinder hahben kaine 'andre 'Ihd'eh, 'als das 'iç 'imer morjen vihderkomen vürde. Hoit vahr iç hináusgegangen Lotens Klav'ihr tsuh shtimen; 'iç konte ahber niçt dahtsuh komen, dän dih Klainen färfólçten miç 'um

Allowable forms:—[1] Vehges. [2] tsohgen. [3] lihkt. [4] lahk. [5] shluhk. [6] lihkst.

'ain Mährçen, 'unt Lote zahchte zälpst, 'iç zolte 'ihnen den Vilen tuhn. 'Iç shnit 'ihnen das 'Ahbentbroht, das zih nuhn fast zoh gärne fon mihr, als fon Loten 'annehmen, 'unt 'ärtsählte 'ihnen das Hauptshtükçen fon där Prints·äsin, dih fon Händen bedihnt virt. 'Iç lärne fihl dahbai, das färziçr 'iç diç, 'unt iç bin 'ärshtáunt, vas äs 'auf zih führ 'Aindrüke macht. Vail 'iç mançmahl 'ainen 'Intsihdä·ntspungkt 'ärfínden mus, dehn 'iç baim tsvaiten Mahle färgä·se, zahqen zih glaiç, das fohrije Mahl vährs 'anders gevehst, zoh das 'iç miç jätst 'ühbe, zih 'unfär'ä·nderliç, 'in ainem zingenden Zilbenfal 'an 'ainem Shnührçen väç tsuh rehtsiht·ihren. 'Iç hahbe dahraus gelärnt, vih 'ain 'Autor durç aine tsvaite fär'·änderte 'Auflahqe zainer Geshiçte, 'unt vän zih noch zoh poh·ehtish bäser gevorden vähre, nohtvändiç zainem Buhche shahden mus. Der 'ehrste 'Aindruk findet 'uns viliç, 'unt der Mänsh 'ist zoh gemacht, das man 'ihm das 'Ahbentoierliçste 'ühberréhden kan; das haftet 'ahber 'auch glaiç zoh fäst, 'unt vehe dehm, dehr äs vihder 'auskratsen 'unt 'austiljen vil!

—*Göthe*, "*Die Leiden des jungen Werthers.*"

III.

SPECIMEN OF ENGLISH,

Showing Variable Words in my own Pronunciation.

DHI AISBOEG.

At twelv aklok wiy went bilów an ad jœst got thruw dina, wen dha kuk put iz hed daun dha skœtl', an towld as ta kœm on dek an siy dha fainist sait dhat wiy ad eva siyn.

"Whêr awey, kuk?" aast dha foest mæn huw went œp. "On dha laabad bau." An dhea ley, flowting in dhi owshn', sevral mailz ôf, an iméns irégyula mæs, its top and points kœvad widh snow, and its sentar av a diyp indigo' kœla. Dhis waz an aisboeg, wœn av dha laajist saiz, az wœn av aua men sed hu ad biyn in dha nôdhan owshan.

Az faar az ai kud riych, dha siy in evri direkshn' waz av a diyp bluw kœla, dha weyvz rœning hai an fresh, an spaakling in dha lait; and in dha midst ley dhis iméns mauntin ailand, its kævitiz an væliz thrown inta diyp sheyd, and its points an pinakl'z glitring in dhi ea.

Ôl hændz wa suwn on dek luking æt it and admairing in vêri'as weyz its byuti an grænja; bœt now diskrípshn' kan giv eni aidía av dha streynjnis, splendar, and rial sablimiti av dha sait.

Its greyt saiz, far it mœst av biyn fram tuw ta thriy mailz in sakœmfarans an sevral hœndrad fiyt in hait; its slow mowshn'; æz its beys rowz an sængk in dha wôtaz, and its hai points nodid agenst dha klaudz; dha dæshing av dha weyvz apon it, wich, breyking hai widh fowm, kœvad its beys widh a wait krœst; dha thœndring saund av dha kræking av dha mæs, an dha breyking an tœmbling daun av hyuj piysiz, tagedha widh its nianis and aprowch, wich ædid a slait elimant av fia— ôl kambaind ta giv it dha kæriktar av truw sablimiti.

Dha meyn bodi av dha mæs woz, az ai av sed, av an indigo' kœla, its beys waz krœstid widh frowzn' fowm, and æz it gruw thin an traansp'êrant taw'ôdz dhi ejiz an top, its kœla sheydid ôf fram a diyp bluw ta dha waitnis av snow. It siymd ta bi drifting slowli taw'ôdz dha nôth, sow dhat wiy kept awey and avoidid it.

It waz in sait ôl dhi aaftanúwn, and æz wiy got ta lyuwad

THE SAME SPECIMEN OF ENGLISH,

With a fixed spelling for Variable Words.

Dhi Aisboeg.

Æt twelv aklok wiy went bilów, and hæd jœst got thruw dinar, when dha kuk put hiz hed daun dha skœtl', and towld œs tu kœm on dek and siy dha fainist sait that wiy hæd evar siyn.

"Whear awey, kuk?" aast dha foest mæn huw went œp. "On dha laabad bau." And dhear ley, flowting in dhi owshan, sevral mailz ôf, an iméns irégyular mæs, its top and points kœvad widh snow, and its sentar ov a diyp indigo' kœlar. Dhis woz an aisboeg, wœn ov dha laajist saiz, æz wœn ov auar men sed huw hæd biyn in dha nôdhan owshan.

Æz faar æz ai kud riych, dha siy in evri direkshan woz ov a diyp bluw kœlar, dha weyvz rœning hai and fresh, and spaakling in dha lait; and in dha midst ley dhis iméns mauntin ailand, its kævitiz and væliz thrown intu diyp sheyd, and its points and pinakl'z glitring in dhi ear.

Ôl hændz woer suwn on dek luking æt it and admairing in vêri'as weyz its byuti and grænjar; bœt now diskripshan kæn giv eni aidía ov dha streynjnis, splendar, and rial sablimiti ov dha sait.

Its greyt saiz, fôr it mœst hæv biyn from tuw tu thriy mailz in sakœmfarans and sevral hœndrad fiyt in hait; its slow mowshan, æz its beys rowz and sængk in dha wôtaz, and its hai points nodid agenst dha klaudz; dha dæshing ov dha weyvz apon it, which, breyking hai widh fowm, kœvad its beys widh a whait krœst; dha thœndaring saund ov dha kræking ov dha mæs, and dha breyking and tœmbling daun ov hyuj piysiz, tagedhar widh its nianis and aprowch, which ædid a slait elimant ov fiar—ôl kambaind tu giv it dha kæriktar ov truw sablimiti.

Dha meyn bodi ov dha mæs woz, æz ai hæv sed, ov an indigo' kœlar, its beys woz krœstid widh frowzn' fowm, and æz it gruw thin and traansp·êrant tuw·ôdz dhi ejiz and top, its kœlar sheydid ôf from a diyp bluw tu dha whaitnis ov snow. It siymd tu biy drifting slowli tuw·ôdz dha nôth, so dhat wiy kept awey and avoidid it.

It woz in sait ôl dhi aaftanúwn, and æz wiy got tu lyuwad

av it, dha wind daid awey, sow dhat wiy ley tuw, kwait niar it, fa dha greyta paat av dha nait. Œnf·ôchanitli dha waz now muwn, bat it waz a klia nait, and wiy kad pleynli maak dha long regyula hiyving av dha styupéndas mæs æz its ejiz muwvd slowli agenst dha staaz.

Sevral taimz in aua woch laud kræks wa hoed, wich saundid az dhow dhey mast av rœn thruw dha howl length av dhi aisboeg, an sevral piysiz fel daun widh a thœndaring kræsh, plœnjing hevili inta dha siy. Tuw·ôdz môning a strong briyz spræng œp, sow wiy fild awey, an left it astoen, an at deylait it waz aut av sait.

ov it, dha wind daid awey, sow dhat wiy ley tuw, kwait niar it, fôr dha greytar paat ov dha nait. Œnf·ôchanitli dhear woz now muwn, bœt it woz a kliar nait, and wiy kud pleynli maak dha long regyular hiyving ov dha styupéndas mæs æz its ejiz muwvd slowli agenst dha staaz.

Sevral taimz in auar woch laud kræks woer hoed, which saundid æz dhow dhey mœst hæv rœn thruw dha howl length ov dhi aisboeg, and sevral piysiz fel daun widh a thœndaring kræsh, plœnjing hevili intu dha siy. Tuw·ôdz môning a strong briyz spræng œp, sow wiy fild awey, and left it astoen, and æt deylait it woz aut ov sait.

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